

The Democrats head to Boston
Transgenders taking part in convention,
but don't get mentioned in party platform.
page 11

Analyzing FMA battle
Few winners emerge after
Senate rejects amendment.
page 14



Sex symbol returns
Jane Russell appears
on the Castro stage.
see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Governor's 'girlie men' comment draws fire

by Cynthia Laird

Governor Arnold Schwarzenegger came under fire Monday, July 19 for comments he made over the weekend during a stop in Southern California when he referred to Democratic lawmakers as "girlie men."

Schwarzenegger made the remarks during a stop at a shopping mall in Ontario, San Bernardino County, during which he accused Democratic lawmakers of delaying passage of the state budget. The \$103 billion spending plan is several weeks late.



Gov. Schwarzenegger

"If they don't have the guts to come here in front of you and say, 'I don't want to represent you. I want to represent these special interests the unions, the trial lawyers ... if they don't have the guts, I call them girlie men,'" Schwarzenegger said Saturday.

Apparently, it was not the first time the Republican governor has uttered the phrase. Journalist Rex Wockner, who writes for several LGBT publications, circulated an e-mail Monday indicating that in February 1992 Schwarzenegger referred to Democratic presidential candidates as "girlie men" during a rally in New Hampshire for then-President George H.W. Bush.

The comment was also found in an old *Saturday Night Live* skit that parodied the governor in his body-building and acting days.

Some gay politicians, activists, and the Legislature's Women's Caucus quickly seized on Schwarzenegger's latest comment, decrying it as misogynistic and homophobic.

Schwarzenegger will not apologize, according to Rob Stutzman, his spokesman, who added that the "girlie men" line was not used by Schwarzenegger during a stop in Stockton on Sunday where he criticized Democrats as "acting like children."

"My first thought was this guy has lost his balance," state Assemblyman Mark Leno (D-San Francisco) told the *Bay Area Reporter*. Leno, who is chair of the Legislature's five-member LGBT Caucus, said he took offense at the comment.

"He's using the feminine gender as a pejorative. He's saying Democrats are ineffective because they're girlie men. It says more about him. I think it's more misogynistic than homophobic. I found it offensive," Leno said. "He clearly didn't mean for it to

page 14 ►

Former defense secretary critical of DADT

by Cynthia Laird



Rick Gerhart

Former Defense Secretary William Perry at the LGBT fundraiser for John Kerry.

William Perry, a former defense secretary during the Clinton administration, told the *Bay Area Reporter* Sunday, July 18 that the military's "Don't Ask, Don't Tell" policy was a "poor compromise."

Perry made the comments during a brief interview following his remarks at a LGBT fundraiser for presumptive Democratic presidential candidate Senator John Kerry. The event, held in Berkeley, raised \$125,000 for the Kerry campaign.

"It's not a good policy," Perry said after his speech. "It was a poor compromise."

The Kerry campaign initially did not want the event covered by the media, but did allow the *B.A.R.* and another gay newspaper in to the event. Perry spoke with the *B.A.R.* for a few minutes following the formal program, but rebuffed a second attempt to question him further.

The irony of a former defense secretary

page 19 ►

Castro housing project helps homeless youth feel at home

by Matthew S. Bajko

Pitching his tent for the last year and a half near the bison herd in Golden Gate Park, Erik Munro hated when it rained. A poet and writer, Munro would scramble to find cover from the wet weather not only to stay dry, but to save his writing.

Much of it was lost, washed away with each rainstorm.

"Outside you have to grab your shit and run for cover or you will get soaked," said the 24-year-old, who has lived on the streets since he was 18.

In October 2002 Munro left New England on a Greyhound bus to arrive in San Francisco without a place to stay. Hooking up with friends in the Castro who were also homeless, he found little help to get himself on his feet here.

"This city obviously wasn't what I thought it would be. I thought there would be all these support systems and there was virtually nothing," said Munro.

His days were spent either reading in the park or at the youth space at the Eureka Valley Recreation Center. At night he would return to camp in the park.

Then in April, with showers soaking San Francisco's streets, Munro for once didn't run for cover. He barely noticed the rainstorm at all.

"There were a couple of days where it rained and I didn't notice. I thought to myself 'I am dry. It's a miracle!'" said Munro as he sat on his bed in a room at the Perramont



Alexis Lasek, left and Erik Munro encountered struggles before being accepted into the Castro Youth Housing Initiative.

Rick Gerhart

Hotel, a single-room occupancy hotel on Market Street.

Munro is one of six formerly homeless Castro youth who moved into the Perramont three and a half months ago as part of the Castro Youth Housing Initiative.

"The hotel is nice. It is much nicer than sleeping on the streets," said Munro, who identifies as queer, about his new accommodations.

Begun by Supervisor Bevan Dufty, local merchants and residents, as well as several city agencies and nonprofits, the project is helping to give the participants a chance at a new life. Four of the youth agreed to talk to the *Bay Area Reporter* about their time spent on the streets and how they are changing their lives with the community's assistance.

"I like it. I really do. I really love this project. It is great to be off the streets," said Alexis Lasek, 25, a bisexual transgender.

Originally from Acworth, Georgia, Lasek came to San Francisco in November 2001 after a short stint in a mental health facility.

"My discharge papers said to live on the streets of San Francisco," said Lasek. "When I arrived here on Greyhound I didn't know anyone. I was scared crapless that first day."

Once in town, Lasek began to live as a woman and cycled through the city's shelter system. She also spent six months at Ark House, a transitional housing program for queer youth that moved last year from the Castro to a South of Market location. This spring she learned she had been accepted for the new Castro project and moved into the hotel.

"I was happy. It was finally a chance to try to get back on my feet," she said. "My goals change constantly, unfortunately. I have some major depression problems so I have been dealing with that lately."

Through the project, Lasek has begun to see a therapist to work on her self-esteem and gender issues. She hopes to enroll in City College and is just glad to have a private space all to herself.

"I needed to be alone for a while. It is not

page 20 ►

FIRST OF TWO SECTIONS

more Straight talk from



We want to make our position perfectly clear.

This election year, there's a lot of national debate on issues that are important to the GLBT community, including the Federal Marriage Amendment. And, as a political candidate, Pete Coors has expressed his personal position on this issue. Coors Brewing Company's position on this issue differs from Pete Coors'. Coors CEO Leo Kiely outlines the company's official position as follows:

"We do not support discrimination against the GLBT community—via legislation or otherwise."

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That attitude is in keeping with our actions since 1978, when we adopted an inclusive nondiscrimination policy that recognized the rights of GLBT applicants and employees. We took another important step forward in 1988 and provided corporate support to important GLBT community groups. Today, we're proud to back the efforts of the HRC, GLAAD, GPAC and numerous AIDS organizations.

And we've continued our efforts to be not only a better corporate citizen, but a better place to work as well. More than 10 years ago, we created our Lesbian and Gay Employee Resource Council (LAGER) to provide an employee support network and regularly advise our senior management. We even made history in 1995, when Coors became the first major brewery in America to offer same-sex partner health benefits.

Many people have responded positively to these efforts. In 2001, we received the Colorado Human Rights Campaign Award. And we just received the highest score possible from the Human Rights Campaign's Corporate Equality Index—100. So, while we're not perfect, we're clearly working hard to be a better company.

It's simple. At Coors, we believe supporting the rights of the GLBT community is good for our customers and our employees. And, above all, it's the right thing to do.

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COMMUNITY NEWS



Representatives from numerous nonprofits receive their Pride grants Monday.

Pride grants awarded

by Cynthia Laird

Executive directors, staffers, and other representatives from a variety of organizations turned out at the Cathedral Hill Hotel on Monday, July 19, as the San Francisco LGBT Pride Celebration Committee Inc. awarded a total of \$122,066.58 to 54 organizations. The money represents a portion of gate receipts and beverage sales from this year's Pride festival.

The total amount was less than the \$156,209.17 distributed last year, a fact Pride board President Joey Cain attributed to an accounting error discovered by Pride's auditors.

"We discovered that over the last two years, we hadn't factored in all expenses with the beverage program," Cain said. The result, he explained, was that Pride actually gave out about \$40,000 more in each of the last two years than it should have.

"It's down from last year because of the mistake," Cain added.

Gate receipts from this year's event totaled about \$72,000, Cain said, with half of that amount distributed to the various community partners. Beverage receipts totaled \$339,206, with expenses coming in at \$106,291, Cain said.

Despite the decrease from last year, Cain said he's pleased overall

with the amount of money Pride was able to hand out.

"It exceeds what we gave out three years ago, before the mistake," he said.

Pride Executive Director Teddy Witherington also pointed out that this year, the organization had increased costs for insurance, police overtime, Department of Recreation and Parks fees, public works cleanup, and other services.

"It's frankly a miracle that things have turned out as well as they have," Witherington said. "It kind of sticks in the gut when you consider the event generates over \$100 million for the city's economy."

Various local nonprofits signed on as community partners this year. By providing volunteers at beverage booths or entrance gates, or serving as safety monitors or medical personnel, they were entitled to receive a percentage of available grant funds based on the number of volunteer hours each organization contributed. Additionally, volunteers not affiliated with a nonprofit could designate which one would receive credit for their hours.

As a result, Pets Are Wonderful Support took the largest check — just over \$8,000.

"The safety folks loved PAWS," Cain said, explaining that many

volunteers had designated that agency to receive their credited hours.

Most of the checks ranged between \$1,200 and \$2,900. Other groups that received larger sums included: Alameda County Leather Corps, \$3,080; the Deaf Gay and Lesbian Center, \$4,276; Folsom Street Events, \$3,343; the Imperial Council of San Francisco, \$2,908; Metropolitan Community Church-San Francisco, \$3,044; and Most Holy Redeemer AIDS Support Group, \$3,604.

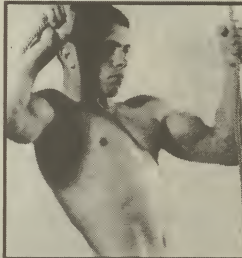
LGBT athletic groups also did well this year. San Francisco Bowlers Emergency Aid Relief received \$3,304; SF Fog Rugby Club, \$3,457; SF Gay Softball League, \$1,613; SF Spikes Soccer, \$2,715; and the SF Tsunami Swim group received \$3,257.

Sistahs Steppin' in Pride received \$1,855, which will help with that group's effort to stage the annual East Bay Dyke March and festival next month. The event is slated for August 28, said Peggy Moore, one of the lead organizers.

In other news at Monday's check distribution party, the Pride board announced that the San Francisco AIDS Foundation's LifeCycle contingent won the best overall award, based on community voting during Pride weekend. ▼

Correction

The article, "Forum breaks down racial divisions," in the July 15 edition on the racial forum held at the LGBT Community Center incorrectly stated the age of Christopher Bergman. Bergman, who turned 55 this month, is a 50-year resident of San Francisco.



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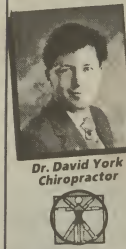
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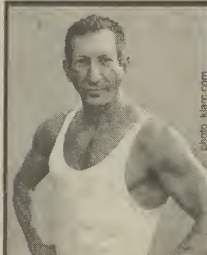
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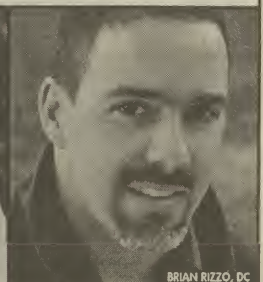
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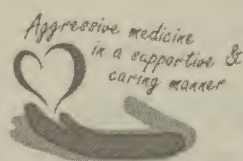
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News in brief

compiled by Cynthia Laird

East Bay LGBT survey under way

Lavender Seniors has started an online survey that is open to LGBT East Bay residents of all ages, director Jeff Vessels has announced.

Supported by a grant from the city of Oakland, the survey is designed to learn more about life in the LGBT community and to collect opinions about the type of community people want to live in as they grow older.

Vessels said that as of last week, the survey had received about 50 responses. It will remain online at least through the end of July, after which responses will be compiled into a report for city officials, he added.

The confidential survey is available at www.lavenderse-niors.org and takes less than 15 minutes to complete. Those without Internet access can call Lavender Seniors at (510) 667-9655 and leave a message to schedule a telephone interview.

The survey asks about general health status, degree of being "out," and experiences with health and human services providers. It then delves into other areas dealing with fears, needs, and hopes of current seniors and those who will someday be seniors.

Housing subsidy referrals

The AIDS Housing Alliance in San Francisco has announced a subsidized housing referral opportunity for seniors (55 or older) with a disabling HIV diagnosis.

Brian Basinger with the alliance said that there are a total of 18 Housing Opportunities for People With AIDS- (HOPWA)

funded units now available in a senior-only building. Rent is 30 percent of income for qualified households. Wheelchair accessible units are available, and each single room occupancy unit has a full private bathroom.

For more information, stop by the alliance's office, located at 427 South Van Ness Avenue, Monday through Thursday between 1 and 5 p.m. Ask for Basinger. People can also e-mail him at aidshousing@aol.com.

Provide feedback to CDC

The Centers for Disease Control and Prevention and the Health Resources and Services Administration are seeking public comment on three recent announcements regarding HIV prevention and care.

Until July 30, the Ryan White CARE Act working group of the CDC/HRSA Advisory Committee on HIV and STD Prevention and Treatment (CHACHSPT) is seeking comment regarding resource allocation issues in preparation for the upcoming 2005 reauthorization of the CARE Act.

Written comments should not exceed 10 single-spaced pages and should include contact information, including any organizational affiliation.

Comments can be submitted via mail to: CHACHSPT, c/o HRSA HIV/AIDS Bureau, attn: Shelley Gordon; Office of Policy and Program Development, Parklawn Building Rm. 7-18, 5600 Fishers Lane, Rockville, MD 20857.

In another matter, comments are being accepted until August 16 regarding the CDC's proposed changes to the HIV content guidelines. Changes being proposed include addressing the advances in

technology (mainly through the Internet); increasing grantee accountability; consistency with new public law; and improving clarity.

To read the proposed guidelines, visit www.cdc.gov/nchstp/od/content_guidelines/default.htm. Comments can be submitted online, using a submission form.

Syphilis action meeting

The Syphilis Action Coalition is looking for a few creative volunteers to join a one-time meeting to help develop e-cards for a new gay sexual health Web site.

Deb Levine, executive director of Internet Sexuality Information Services and one of the organizers, said the meeting takes place Monday, July 26, from 6:30 to 9 p.m. Dinner will be served and a small stipend will be provided.

Interested people should e-mail jon@isis-inc.org or deb@isis-inc.org for more details.

S. Bay Demos to meet

The Silicon Valley LGBT Democratic Club will meet Wednesday, July 28 from 7 to 8:30 p.m. at the Billy DeFrank Lesbian and Gay Community Center, 938 The Alameda, in San Jose.

Club President Clark Williams said that the featured speaker will be Ira Ruskin, a Redwood City council member and the Democratic candidate for the 21st Assembly District. A former mayor of Redwood City, Ruskin will answer questions about his campaign and talk about issues and concerns important to the LGBT community.

The club is open to any registered Democrat sharing the club's credo. For more information about the club, call (408) 566-3595. ▼

Log Cabin officer resigns

by Matthew S. Bajko

Facing possible removal for his supporting presumed Democratic presidential candidate John Kerry, the past president of a local gay Republican club resigned his seat on the group's board this week.

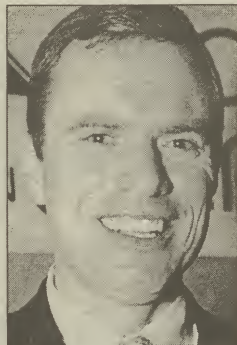
Colin Gallagher, who served as the president of the San Francisco Log Cabin Republicans chapter from 2002 to 2003, opted to step down Tuesday, July 20 during a special meeting of the board.

"I decided it would be better not to be the cause of any division. A majority of the board agreed it was inconsistent - my being a board member and being an advocate for the Kerry campaign," said Gallagher, who is hosting a Kerry fundraiser in his Pacific Heights home Thursday, July 29. "It doesn't mean I changed my mind on supporting Kerry. I'm adamantly a Kerry supporter."

Gallagher, who lost a bid earlier this year to be the Republican candidate against Assemblyman Mark Leno (D-San Francisco) in November, said he would remain a registered Republican as well as a member of the Log Cabin club.

But, he said, "I don't plan on being very active. Everything I do now will be focused on electing Kerry this November."

For the local club, Gallagher's resignation staves off what would have been the first time the board had voted to remove a fellow



Colin Gallagher

board member, club officials said. As the immediate past president, Gallagher automatically is given an ex officio seat with voting rights on the seven-person board.

"I regret things had to come to this point but I think Colin's decision to resign from the board was an admirable move and was the right decision for him and for the organization," said Paul Lynd, the chapter's current president, Wednesday morning. "Otherwise he certainly would have been removed from the board."

Lynd said having a board member actively endorsing a Democratic candidate could have jeopardized the club's charter, which is granted by the local Republican County Central Committee.

"We are a Republican club. We

are limited to endorsing Republicans. We can't endorse a Democrat in a partisan race," explained Lynd. "There was some information that he was not only supporting John Kerry but was hosting a fundraiser for him. As a member of our board that is a conflict."

Initially, Gallagher resisted calls for his resignation, saying it would send the wrong message to other club members who do not want to support President Bush.

"Quite frankly, I am a little more concerned with the precedent that is set for the organization in the sense that everyone who is a member of the local club must essentially advocate for Bush's re-election or shut up entirely," Gallagher said in an interview Monday, adding he was disappointed in the club leaders' decision to oust him from the board.

Lynd stressed Gallagher's support of Kerry would not be an issue if he was not a board member.

"My view is - and I have made this clear - what anyone does personally with their own vote is their own business. But we can't have a member of the board endorsing and actively fundraising for the Democratic campaign," he said.

The local Republican Party and the national leadership of the Log Cabin Republicans had been appraised of the situation, said Lynd, but had yet to express any outright concerns.

While the Log Cabin Republicans endorsed President Bush in

page 18 ►



District 5 candidate Robert Haaland, left, listens as D.A. Kamala Harris announces support for his candidacy.

Harris backs Haaland

by Cynthia Laird

San Francisco District Attorney Kamala Harris made her first endorsement since taking office when she formally backed District 5 supervisor candidate Robert Haaland at a news conference Tuesday, July 20.

Haaland, a longtime transgender activist and former president of the Harvey Milk LGBT Democratic Club, is seeking the seat being vacated by Board of Supervisors President Matt Gonzalez. The progressive district includes the Haight, Inner Sunset, the Fillmore, and the Western Addition. Tuesday's event was held outside the Ella Hill Hutch Community Center in the Western Addition.

"As a member of the law enforcement community, as a member of the civil rights community, and as a San Franciscan, I am proud to support Robert Haaland," Harris said.

Harris, who won a hotly contested race against former District Attorney Terence Hallinan last year, is the first woman and person of color to head the D.A.'s office.

Harris pointed to Haaland's work as an attorney and union organizer and said he knows how to build successful coalitions.

"He will make sure the 'little

person' is represented equally," Harris said. "Robert knows how to talk, walk, and march with all San Franciscans."

For his part, Haaland welcomed Harris's support, and praised the district attorney, whom he supported last year.

"Thank you, Kamala Harris. You are the brightest young elected official in San Francisco," he said, adding that Harris is also a coalition builder.

"Coalition building is an interesting thing," said Haaland, who pointed out that the late Ella Hill Hutch served on the Board of Supervisors with the late Harvey Milk. "It's about authentic voices coming together, whether it be in the Inner Sunset, the Fillmore, or the Haight."

Haaland is currently a field organizer with the Service Employee International Union Local 790. He has long been active in local politics, and managed Supervisor Tom Ammann's write-in campaign for mayor in 1999.

Lawanna Preston, a coworker of Haaland's, pointed out that he understands the local political scene.

"This is someone who will devote every minute of every day to representing working people. Robert understands the process of the Board of Supervisors. Robert

understands politics. He is not someone who will go on the attack and that's what we need in San Francisco. Politics has enough backbiting and name calling," said Preston.

Haaland also serves on the San Francisco Democratic County Central Committee.

Tracy Baxter, a member of the DCCC, was at Tuesday's endorsement announcement and also praised Haaland. The DCCC has not yet endorsed in the race.

"I believe Robert Haaland will deliver true representation for people of the Fillmore," she said.

Important issues in District 5, Haaland said, include pushing for greater police accountability, and getting city services in the various neighborhoods. Haaland is also a strong advocate of affordable housing, public power, and tenant's rights. San Francisco's two Democratic Assemblymen, Mark Leno and Leland Yee, as well as the Milk Club and Supervisors Ammann, Jake McGoldrick, and Aaron Peskin have already endorsed him.

With Gonzalez's decision not to seek re-election, District 5 is up for grabs this November. Many candidates have already launched campaigns, and dozens are expected to be on the ballot following the August 6 filing deadline. ▼

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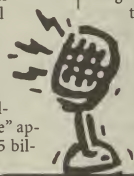
John Kerry for president

by Thomas E. Horn, Publisher

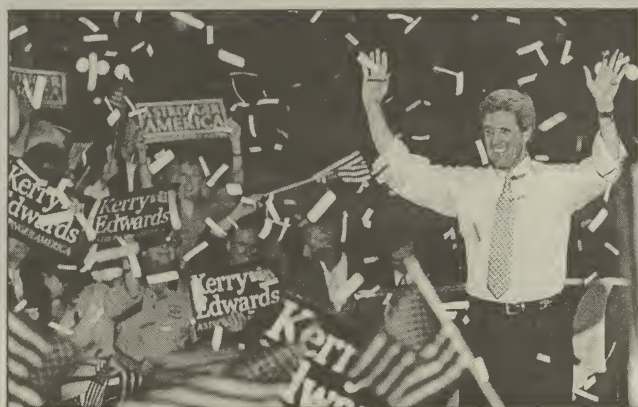
As the two major party national conventions loom, rational discussion about the candidates and the issues becomes harder to find. Apathy often prevails when the shine comes off the candidate that was once thought so pure. They even begin to look alike. Ralph Nader says there's not much difference between Democrats and Republicans. Recently my good friend Mark Segal, publisher of the *Philadelphia Gay News* and a legendary activist for gay and lesbian rights, opined that maybe we are as well off with the enemy we know than with the enemy we don't know. With all due respect, what planet are these guys on? The four years of the George W. Bush presidency have been a disaster for the LGBT community as well as for our country and for the world.

This president, appointed by the Supreme Court and not elected by the people, promised us "compassion." The recent, disgusting, pandering to the right wing debate on the floor of the United States Senate over Bush's Federal Marriage Amendment shows what a farce any claim to compassion is. "This is gay-bashing, pure and simple," said New Jersey Senator Frank Lautenberg. This president has shown a cynicism toward any section of humanity not associated with the power elite or big oil that I have not seen in my lifetime. After watching the rise and fall, numerous times, of Richard Nixon, I didn't think I'd ever say that. But this one takes the cake. Already criticized for his "go it alone" approach, this president pledged \$15 billion over five years for AIDS programs abroad, not enough, but it would be a welcome beginning. So where is it? While we spend hundreds of billions of dollars in Iraq on the worst foreign policy blunder perhaps in the history of America, international AIDS advocacy groups claim they have only seen pennies of the promised funding. And this is the president that brought us John Ashcroft and the Patriot Act; who supported the Texas sodomy law; and who derided the Supreme Court's narrow ruling that struck it down.

Just imagine what four more years of the same will bring us. Our rights, as well as rights for women and other minorities hang by a thread, often being decided by 5-4 Supreme Court decisions, as was the Texas sodomy law decision. There will most likely be three, maybe four, vacancies on the Supreme Court that the next president will fill. These recent close decisions will be brought back. Many states are now reviewing how the due process and equal protec-



Editorial



John Kerry campaigning in West Virginia last week.

tion clauses of state and federal constitutions apply to LGBT people. Same-sex marriage is now the law in Massachusetts. Beginning with the courage of our own mayor, Gavin Newsom, thousands of same-sex couples have had their relationships validated by civil marriage. All of these marriages are going to work their way through the courts, and eventually, many issues will be decided by the Supreme Court. We must not allow George W. Bush to make the appointments that will decide our rights and our future!

Voter turnout will be critical. We must all vote. We must motivate our friends and acquaintances who are less motivated to vote. And don't be suckered in by the "they all look alike" crowd. They don't all look alike. And make no mistake about it, a vote for Ralph Nader is a vote for George Bush. That was the principal lesson of Florida 2000. And a failure to vote is the same as a vote for George Bush, too. Bush's hateful, divisive rhetoric will assure the turnout from his reactionary right wing base. If we don't mobilize our vote, we're just giving him the election.

We strongly and proudly support John Kerry for president. While this paper made no endorsement in the primary out of respect and appreciation for our friends running in the Democratic primary who stood shoulder to shoulder with us in our fight for marriage equality, we did not mean to take anything away from John Kerry, and we wholeheartedly endorse his candidacy and that of John Edwards for vice president. John Kerry has been a friend of the LGBT community his entire political life. John

Kerry is an original cosponsor of the hate crimes prevention bill. One of his first acts as a United States senator, in 1985, was to introduce a bill prohibiting discrimination on the basis of sexual orientation. Kerry cosponsored the first Ryan White AIDS Emergency Act. He has supported boosting contributions to the International AIDS Vaccine Initiative and other federal funding to fight HIV/AIDS both in the United States and worldwide. John Kerry is one of Congress's top leaders on HIV/AIDS policy and is known as such by AIDS activists. He opposed the "Don't Ask, Don't Tell" policy, calling instead for the lifting of the prohibition against gays in the military.

John Kerry has been in the forefront of the fight for same-sex couple equality. He was one of 14 senators, and the only one up for re-election in 1996, to oppose the Defense of Marriage Act. He believes that same-sex couples in committed civil unions should have the same legal rights and responsibilities afforded those couples who are permitted under state laws to marry. He is rated 100 percent by the Human Rights Campaign. It is unfortunate that the Bush/Cheney/Karl Rove campaign of negativism and divisiveness has used the same-sex marriage issue against him not only to arouse their right wing constituency but, in their typically cynical fashion, to weaken Kerry among his own base. It is up to us in the LGBT community to see through this charade and not be taken in by it. We can read the national polls, too. We need to cut him a little slack, work like hell to mobilize our vote and have confidence that he will do the right thing when he is elected. John Kerry has earned that much from us. And the alternative is simply unimaginable. ▼

Discrimination stops here

by Brett Andrews, Miguel Bustos, David Campos, Arthur Covington, Brian Cheu, Carole S. Cullum, Chris Daley, Douglas Fitch, Calvin Gipson, Michael Goldstein, Dean Goodwin, Robert Haaland, Michael Harris, Rich Kowalewski, Martha Knutzen, Myong Leigh, Thom Lynch, Rafael Mandelman, Supervisor Sophie Maxwell, Molly McKay, Keith Pavlik, Jennifer Rakowski, Mark Sanchez, Andrea Shorter, Laura Spanjian, Theresa Sparks, Zwazzi Sowo, L. Julius M. Turman, and Cecil Williams

After attending a service at MCC-SF on September 11, 2001, Gertrude East, an African American woman, reports that she was ejected from Badlands without explanation, just moments after entering. As a man escorted her outside, she asked, "Talk to me. What did I do?" She telephoned a friend inside, who asked the owner what had happened. "And [the

owner] goes... 'You can stay here and drink as much as you want, but that's not welcome here in my bar...'" she reports. Another friend called the police. East recalls that, upon arrival, an officer said, "Let me guess: wrong color or wrong gender?" The officer then confronted the owner, Les Natali, who alleged, "All these other people are fine; that one there was displaying very suspicious and unusual behavior ... and I have the right to refuse service to anybody I see fit." According to East, the officer said, "You should be utterly ashamed. I have talked to this woman and she is not under the influence of any substance."

Former doorman Max Killen reports that, shortly after beginning work at Badlands, "[the owner] took me into the office ... and told me, 'There are certain types of people that we don't want in here. And those people can go across the street.'" The only bar across the street is the Pendulum, a bar with a predominantly African American clientele.

In the fall of 2003, after an outreach team witnessed racial discrimination at the Bad-

lands' entrance, Stop AIDS Project staff wrote a letter to Natali urging him to address the incident. They received no response.

These are but a few of the many, painful reports of discrimination that have surfaced since June 14, when IsBadlandsBad.com first announced what they've termed a "pattern of discrimination" at Badlands. In light of these reports, we join with them to revive the Castro's core values - diversity, inclusion, justice, and prosperity. This means we must, as a community, address and remedy any incidents shown to have occurred. But we also must seek ways of moving forward to create a Castro that truly includes all people, which is why we support IsBadlandsBad's three goals: accountability, recourse, and dialogue.

We must hold accountable individuals found to be engaging in illegal discrimination within our community. Part of the seriousness of the Badlands matter stems from the fact that the bar is one of the city's most

page 17 ►

Guest Opinion

LETTERS

Closeted politicians lose privacy rights

I suppose former Log Cabin Republicans Executive Director Rich Tafel failed to see the double meaning of his comment, "It saddens me how horribly gay people treat other gay people. We are too often our own worst enemies" [*"Outing" revisited*, July 15].

Yes, it is saddening that closeted gay legislators would treat other gays so horribly by voting for legislation that continues to make us second-class citizens. Who exactly is the enemy?

It's bad enough when the politicians we must settle for, because they are "better on our issues," feel they have to support issues to our detriment (Federal Marriage Amendment, Employment Non-Discrimination Act, Defense of Marriage Act, "Don't Ask, Don't Tell"). But when these closeted legislators actively work against us and abandon their conscience, they deserve to be ousted. By throwing us under the bus, these Aunt Marys have lost their right to privacy.

Horrible indeed, Mr. Tafel.

Scott Archimbaud
San Francisco

Making HIV/AIDS a budget priority

Searing, maddening, wrenching – those are the best words to describe the public testimony of HIV/AIDS patients and advocates who came before the Board of Supervisors Budget Committee over the past few months.

Dozens of people spoke of the loss of medicines, counseling services and even food that would occur if proposed cuts to HIV/AIDS services became a reality. As budget chair, I became convinced that we had to make a serious effort to hold that harsh reality at bay, even in the face of a record San Francisco budget deficit of more than \$300 million.

The committee's final package of restorations reflected this commitment. We dedicated almost \$1 million to city-funded services for people living with HIV/AIDS (for Shanti and the Positive Resource Center, among others), along with a full \$1.7 million to mitigate the severe cuts by the federal government to the Ryan White CARE funds that provide for the medical needs of many of the most vulnerable patients.

The federal failure to meet San Francisco's needs will still be deeply felt.

As Democratic Leader Nancy Pelosi pointed out in a March letter to HHS Secretary Tommy Thompson protesting the Ryan White cuts, vastly improved HIV treatments have resulted in fewer deaths, which means – thankfully – that more people need services. Add to this fact the Bush administration's complete failure to address skyrocketing health care costs and the growing number of uninsured Americans and the scope of the crisis becomes clear.

The strategy going forward must include pursuit of federal funds alongside a recognition that more and more of the responsibility for funding HIV/AIDS programs will fall on the shoulders of San Francisco taxpayers. The Budget Committee worked with Mayor Newsom to set us back on the path to good budgeting, and we think we made an excellent start. The business tax measure that will be on the ballot this fall will further this cause.

It is no exaggeration to claim that protecting AIDS services was one of the highest priorities of the Board's Budget Committee – the \$2.6 million investment in San Francisco's AIDS safety net was the largest general fund restoration this year.

It is my hope that these funds will insure that as many people as possible who are faced with a frightening new diagnosis, no health insurance, and a limited support network, will still have a place to turn to for help.

Gerardo Sandoval, Member
San Francisco Board of Supervisors

Little civility at meeting

I am a relatively new resident in the Duboce Triangle neighborhood who is concerned about some proposed changes for my neighborhood.

On July 12, I attended my first Duboce Triangle Neighborhood Association meeting. I witnessed an incredible display of incivility and denial of a strong example of NIMBYism. It is too bad a plurality of those who raised their hands to ask a question used more than their share of time to make windy speeches and unproductive statements. There is nothing wrong with having opposing views on issues such as those being proposed, but the lack of respect that was shown to presenters, especially those from Trader Joe's, was shameful. The proposal is only in the conceptual phase at this point and not anywhere near a done deal.

People spoke of this as being a wonderful friendly neighborhood and many repeated the same reasons as previous speakers. What was missing from much of the discussion was constructive feedback. I heard people speak of the diverse tapestry of people of our neighborhood, but I could not help but notice how few people of color were in the audience. As a person of color, I was unimpressed by mostly self-indulgent middle-aged or older white men and women talking about how

important it is to keep the status quo. It looked like a NASCAR crowd sans the big hair on women.

While I am one of the few who attended the meeting who would welcome the Trader Joe's on 15th and Sanchez, I recognize my neighbors' right to disagree. It is too bad they can't disagree in a quiet and friendly manner. It appears I was a minority in many aspects at the meeting. I love the neighborhood, but feel the meeting was a poor reflection on the many fine people who live in the Duboce Triangle. I hope I can walk to a new Trader Joe's in the near future. Be aware that the "naysayers," having a vested interest, come out in force, while those who are in favor of the proposals may unwittingly be too complacent thinking the right decisions will be made.

Not one audience member commented on what a good business neighbor Trader Joe's is and that it compensates its employees well, including domestic partner benefits. Supervisor Bevan Dufty did note this but those in the audience were unmoved that folks in the neighborhood could get a good job at Trader Joe's. Where was the good neighbor and quiet talk when the Trader Joe's presentation was taking place?

Steven Arias
San Francisco

Rotten fruit?

Is the San Francisco Department of Public Health really now promoting the message that gay men with herpes are "rotten"?

The recent print ad for the SFPDPH's ACE study, featuring the rotten banana genital photo collage and the "got herpes?" message, seems extremely troubling and rather regressive for San Francisco in 2004.

SF City Clinic cites statistics that show about 50-80 percent of the adult population in the U.S. have oral herpes (HSV1). According to the SFPDPH Web site, 25 percent of sexually active adult gay men in the city have genital herpes (HSV2). Furthermore, the SFPDPH site notes that, "As many as 80 percent of those who are infected never report having had symptoms or recognizing their infection."

Given that most men don't know or disclose they have this disease, is DPH's ad really going to help gay men feel more confident about getting tested, or coming out to others with their HSV2+ status? Though suggesting HSV2+ men view their genitals as rotten may work as a scare tactic to get some men to enroll in the ACE study, it doesn't seem to be very productive in the community as a whole.

It would seem the biggest reason to stay in the closet about being HSV2+ is that there is no cure, and that therefore a man may fear being viewed as "rotten" once someone knows he's infected, potentially stigmatized and rejected by others. It seems time to examine the question of whether it may be because most gay men remain ignorant or in the closet about their HSV status that the herpes infections in the SF gay community have grown so widespread and sometimes aggressive.

For some reason, HSV is still okay to joke about though, even in our "progressive" community. This ad furthers the idea that men with HSV are outcasts, and that it's okay to make cute jokes about their disease. It's worse this time though because this joke is sponsored by the health department, and doctors.

David Warczak
San Francisco

Cafe is relaxing

I was eating lunch at the new cafe in the LGBT Community Center when I happened to read Mr. Neilson's complaint about it in your July 16 issue [*Mailstrom*]. I would simply urge people to visit the cafe and judge for themselves. I found the food excellent and reasonably priced, the space relaxing and bright, and was actually struck by the peacefulness of the surroundings. I believe it works very well as a customer-friendly venue.

Roger Silver
San Francisco

Not enough LGBT ADAs

I am a great admirer of District Attorney Kamala Harris and have always admired her courageous stance in opposition to the death penalty. Therefore, I read with great interest the report "D.A. at the six-month mark," in the July 8 issue.

I am deeply concerned, as an HIV-positive member of the GLBT community, at what appears to be a dearth of GLBT assistant district attorneys. As a member of a marginalized community that has been underserved by all aspects of law enforcement, I feel it is incumbent upon this district attorney, who acknowledges our contribution to her victory, to now empower us as members of her staff.

It is my intention to continue to support District Attorney Harris and I would urge the *B.A.R.* to update us readers on her progress in this matter.

Michael Lehr, JD
San Francisco

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Bikinis and body issues

by Gwendolyn Ann Smith

Never in my life have I worn a bikini, and I doubt I ever will.

When I was younger, and still seen as male, a bikini might have been a hard sell — especially in my neighborhood. Since I've transitioned I've had the option to go with a bikini or a one-piece swimsuit, and I've ended up taking the latter every time.

The problem that comes up is this: neither fit me very well. Most one-piece suits are too short for my extra long frame — and a bikini would simply not be flattering on my large-waisted, thin-hipped frame.

It's a dilemma I face every summer, as I know that my transgender body simply will betray what I'd like to be. I also know that this problem is not specific only to a transgender woman like myself. Body issues do not discriminate.

We live in a society where cosmetic surgery and beauty pageants have become the stuff of reality television. It is as if we are led to believe that the best way to judge a person is on their outward beauty — and if we are not attractive enough, we can always go under the knife to correct every little imperfection.

This topic makes us uncomfortable, and we don't really want to delve too deeply into this. We want to believe that beauty is more than skin deep, and that we don't look at others differently based on physical appearance. More than this, regardless of a few self-deprecating comments from time to time, we don't want to publicly acknowledge our own body issues.

From birth, almost as soon as we are placed within a given gender, we are extolled to be pretty or handsome, to put our best face forward as it were. This can lead to a number of troubles for those of us who do not fit an unobtainable ideal of beauty, and can lead to life-threatening conditions like bulimia. I personally suspect that as our culture begins to move and more focus on cos-

metic surgery — and place a higher premium on perfection — we may see more and more troubles for those who don't fit this illusory ideal.

For a transgender person such as myself, concepts of physical

who have faced some of the unhealthier aspects of social conditioning either. We are all human.

A transperson can be affected by impossible images of beauty just like anyone else — and conversely, we can also be more aware of this than our non-transgender counterparts.

We may not have grown up being force-fed concepts of beauty that apply to how we chose to present our gender today. Indeed, we may have concepts of masculine or feminine beauty that we rebelled against as part of embracing our transgender selves.

As we begin to explore life in our preferred gender, we may also become aware of the images being fed to us in society, trying to sell us some example of beauty that may not only be unobtainable for us, but also not exactly desired. We may see through this conditioning, and see it as nothing more than further attempts to make us conform.

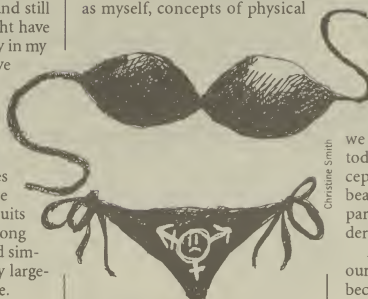
The last thing I feel a need to do in this life is conform. I tried to do that for too many years for me to go through transition and still be trying to fit this round peg that is me into some else's square hole. Freudian imagery notwithstanding.

I, for one, would like to see a change. We as a society need to work, really work, on a culture that doesn't see shows like *The Swan* or *Extreme Makeover* as acceptable television programming. We need to really think about the lessons we are teaching ourselves and those around us about beauty.

Is beauty bad? No. But we need to look at the message that somehow beauty can make you a better person. We need to really consider the path that we are on, and how it affects each of us.

Will I find myself in a bikini? Probably not, but I can assure you that I'll still not shy away from removing that one-piece of mine at the nearest nude beach — and revel in my transgender self. ▼

Gwen Smith will make an honest effort not to ever again discuss fitting round pegs into anything. You can find her on the World Wide Web at www.gwensmith.com.



Christine Smith

perfection can be especially difficult, and even hard to bring out in the open. We're not immune to the same messages affecting the rest of our society, and when one's body may be so dramatically out of step with a culture's concept of perfection, body issues become enormous.

I should clarify: being transgender and facing body issues can be a lot more than simply rearranging genitals and chests. Those are the parts that are largely focused on when people think of trans-

gender — but they are the parts that so few others will ever see.

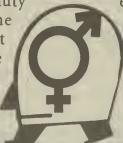
We grow beards, or we spend hundreds of hours removing facial hair via electrolysis. We undergo facial feminization surgery, or we get tattoos to conceal scars on our chests where our breasts were removed.

When you're transgender, you learn a lot of ways to compensate. A tall woman like myself learns to stoop ever-so-slightly in an attempt to appear a little shorter. A transman may figure out ways to minimize his hips. Yes, and some of us may find ourselves stuck between two unflattering options when we just want to hit the beach.

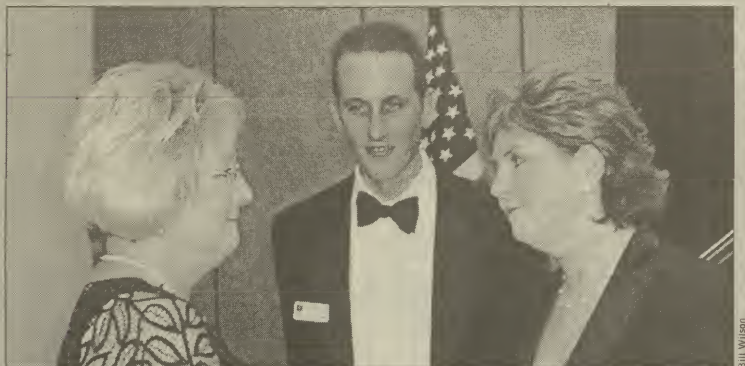
These are not all bad things. In this society, we sometimes have to do all we can simply to survive another day.

I'm not going to say that there have not been transgender people

Transmissions



HRC dinner honors activist



Bill Wilson

Theresa Sparks, left, the first openly transgender member of the San Francisco Police Commission, was honored by the Human Rights Campaign at its annual dinner gala Saturday, July 17 in San Francisco. With Sparks are HRC board member Scott Wiener, and HRC President Cheryl Jacques. The organization has come under criticism for not including transgenders in its Employment Non-Discrimination Act and hate crimes legislation. Sparks said she was honored to receive the award, but said in her remarks that HRC needs to include transgenders in its legislation. "I had mixed reactions," Sparks said. "I'm honored to be recognized, but they haven't included us. I'm hoping they will reconsider."

POLITICS

Good poll news as Democrats convene

by Wayne Friday

Just as the Democrats head into their nominating convention on Monday in Boston's Fleet Center, there is growing optimism, supported by a couple of recent polls, that **George W. Bush** could be headed down the same political path that his father suffered in 1992—a single-term presidency.

National Democratic strategists feel they have reason to be optimistic during the four-day convention that will formally nominate Senator **John Kerry** of Massachusetts for president and Senator **John Edwards** of North Carolina for vice president. While it's still several months until the November 2 election, and even the most hopeful of Democrats know that anything can happen before the general election, early national polls look good for the Kerry-Edwards ticket.

The latest New York Times/CBS News poll finds that while the election still looks to be a close one and remains within its margin of error, on a head-to-head match-up, the Kerry-Edwards ticket was the choice of 49 percent of registered voters, and the Bush-Cheney ticket was supported by 44 percent. In a three-way race that included independent candidate **Ralph Nader**, Kerry was at 45 percent, Bush at 42 percent, and Nader at 5 percent. The poll has a margin of error of plus or minus 3 percentage points and was taken from a telephone sample of 955 adults, including 823 registered voters.

The Times/CBS News poll also showed President Bush's approval ratings are at low levels for an incumbent at this point in a presidential campaign and revealed that for the first time a majority of all Americans now feel that the United States should never have gone into Iraq.

While Kerry's selection of Edwards didn't immediately substantially alter the race for the White House, it corresponded with a deepening support for Kerry.

As Democrats gather next week at their convention, however, they are already warning that voters should expect some dramatic news in the form of an "October surprise" or other headline-making news from the White House prior to the election. There's always the chance of more dire terrorist warnings, suddenly discovering something in Baghdad that resembles the long-elusive weapons of mass destruction, or the capture of **Osama bin Laden** himself between now and the general election.

There is no question that this presidential election is still up for grabs but a lot of Democrats—and a growing list of worried Republicans—feel they have a reason to be optimistic as delegates gather in Kerry's home state to formally nominate their presidential ticket.

Incidentally, a quick look at the convention schedule next week shows Monday's opening night speakers will include former Presidents **Jimmy Carter** and **Bill Clinton** (who will be introduced by his wife, Senator **Hillary Clinton**), and former Vice President

Al Gore. Representative **Tammy Baldwin** (D-Wisconsin), the only out lesbian in Congress and vice chair of the convention, will address Monday's opening session.

Tuesday night's television coverage will feature Senator Kerry's wife, **Teresa Heinz Kerry**, Massachusetts Senator **Edward Kennedy**, Arizona Governor **Janet Napolitano**, and **Ron Reagan**, the youngest son of the late former President Ronald Reagan, who will make an appeal for embryonic stem-cell research, which is supported by former first lady **Nancy Reagan**, but opposed by President Bush.

On Wednesday, Edwards will be nominated as vice president, and will be introduced by his wife, **Elizabeth**. Another featured speaker that night will be New Mexico Governor **Bill Richardson**, a former U.N. ambassador, who will speak about foreign policy, homeland security, and the Bush war in Iraq.

On Thursday, Kerry will give his acceptance speech. Former Georgia Senator **Max Cleland**, a fellow veteran who lost three limbs in the Vietnam War, will introduce Kerry. Before Kerry is introduced, his two daughters, **Alexandra** and **Vanessa**, and stepsons **Chris** and **Andre Heinz** will take part in the program. Cable networks will carry much of the evening sessions of the Democratic convention. The three broadcast networks will televise three hours of coverage over the four nights.

Politics and people

Okay, we all know that **Ralph Nader** was in town last week trying to salvage his pathetic campaign. Then we had **Matt Gonzalez**, the Green Party member and Board of Supervisors president, tell us in an op-ed piece for the *Examiner* "that votes for Nader would likely otherwise go to Senator John Kerry." Hey, thanks, Matt, but how about telling us something we don't already know; we hardly need a bitter mayoral loser to give us that earth-shattering news.

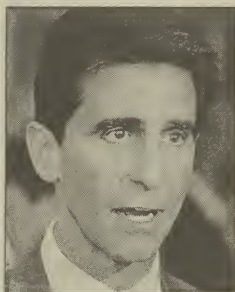
Then I get a press release from the Nader camp (I think that's where it came from) that says the Nader people are desperately in need of 153,035 valid petition signatures by August 6 in order to qualify for the California ballot—anyone think that will happen? The release goes on to mention that "volunteer organizers are heading the petition efforts throughout the Bay Area," and that in San Francisco "it is long-time AIDS activist **Mike Petrelis**" heading the effort. Say what? Damn, it's hardly a secret that the Nader campaign is in trouble, but are they that desperate? Never mind what Greenies like **Matt Gonzalez** say, having **Petrelis** on your team tells you all you need to know about the credibility of Nader's campaign.

And when Democratic Party state chair **Art Torres** told the *San Jose Mercury News* that California Democrats are likely to challenge Nader's petitions if he gets anywhere near the ballot, Nader is reported to have replied: "I say to Art Torres, back off or be unmasked forever." What the hell did Nader

mean by that? Perhaps he will have **Matt Gonzalez** explain it for him.

Meanwhile, national Republicans in charge of the Bush-Cheney re-election effort make no secret of the fact they intend to put gay marriage front and center of their campaign. Despite the fact that a constitutional amendment on the subject couldn't even get a simple majority in the Republican-controlled U.S. Senate last week, the Bush campaign, urged on by the religious right, fully intends to make same-sex marriages a leading issue in its effort to retain the White House. Bush appears only too willing to risk the possibility that the issue could backfire on Republicans, hoping that the idea of gays and lesbians marrying remains enough of an issue to inflame the reported four million ultra-conservative voters who didn't bother to vote in 2000.

Last week's *Bay Area Reporter* ran a front-page story by reporter **Bob Roehr** entitled "Outing" revisited," which brought me a couple of calls, one pointing out that if President Bush persists in hammering gays and lesbians over the head from now until November on gay issues to appeal to the far right, maybe it is time to take the gloves totally off on the issue. I've never personally been in favor of "outing" public personalities, but I'm fast changing my opinion on the matter—particularly those closeted GOP House members ("plantation queens," for lack of a better term) who are crisscrossing the country and appearing on dozens of television shows on Bush's behalf. One of my favorite guys, **Dick Rosengarten**, publisher of *California Political Week*, while reporting that a couple of gay political consultants in Washington are planning on outing House and Senate members who they say are gay or lesbian, asks the question: "Wonder if they've got anyone on their list from California?" I've got a sure-fire closeted GOP House member for them if they'd like to give me a call. Hey, if George Bush wants to play this game, let's do it all the way.



Assemblyman Mark Leno

And how about our very own Assemblyman **Mark Leno** (D-San Francisco) telling off Governor **Arnold Schwarzenegger** in Monday's *San Francisco Chronicle*? It seems that **Arnold**, who has been using his charm and celebrity to pretty much get his own way in Sacramento, is running out of charm and it is becoming an old act. So **Schwarzenegger** takes the low road, calling balking lawmakers "girlie men," a term that a *Chronicle* editorial says has an ugly history as a slur against gays. Hey, knock it off Governor, this

next page ►

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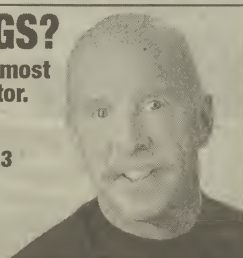
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No excuse for Kerry

by Dale Carpenter

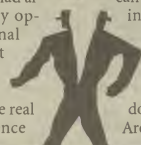
On July 14, the Senate effectively killed the Federal Marriage Amendment. Ninety-eight senators were there; only two were not. Unfortunately, the absentees were John Kerry and John Edwards – the Democratic presidential ticket. Both had already made it clear they oppose a constitutional amendment, so why not actually vote against it? The answer they have given is disingenuous; the real reason for their absence should be disturbing to anyone who's hoping Kerry might actually take some chances to advance gay equality if he's elected president.

Kerry has missed many Senate votes over the past few months while campaigning. However, when a matter has come up that he cares about or that has important political implications – like a veterans' issue – he has altered his campaign schedule to return to Washington. You can tell what really counts for Kerry simply by listing these moments of *campaignus interruptus*.

According to a Kerry campaign spokesperson, while the Senate was voting on our constitutional future, the Democratic nominee was in Boston "preparing for the convention," whatever that means. In this modern age of telephones, fax machines, and e-mail, it's hard to imagine Kerry couldn't have

prepared for the Democratic convention from his Washington Senate office. (Edwards was giving a speech in Des Moines, which is more excusable but hardly earth-shattering.)

Is a last-minute plane flight from Boston to D.C. prohibitively expensive? I checked Travelocity.com. With one-day's notice you can get a roundtrip ticket starting at \$201. According to a friend of mine who has raised funds for Kerry in San Francisco, he's gotten more than half a million dollars from gays in the Bay Area alone.



OutRight

Here are three common excuses for Kerry's absence.

Excuse #1: "The vote was on a procedural motion, not the substance of the amendment."

This is the excuse offered by Kerry and Edwards themselves, who claimed they would have attended an actual vote on the FMA. The implication is that this "mere procedural vote" wasn't very important.

That's nonsense. During the early 1960s, the most important votes on civil rights legislation were "procedural" votes to close debate. Nobody who knows how Congress operates thinks they're trivial. They're often the most effective way to defeat legislation.

Everyone understood that the July 14 vote would be tantamount to a vote on the FMA itself; indeed, it was probably the only vote we'll have on the FMA this congressional session, perhaps ever. "We are casting this, as are our enemies, that this is absolutely a vote on the FMA, this is not a procedural vote, this is a substantive vote," said Human Rights Campaign President Cheryl Jacques on July 6.

You can gauge the significance of the vote by the reaction to it. Gay groups rejoiced; religious conservatives vowed to fight another day. The media played it as a knockout punch, not a technical triumph. Here was the front-page headline in the *New York Times*: "Senators Block Initiative to Ban Same-Sex Unions; Amendment, Endorsed by Bush, Fails After Days of Debate."

Excuse #2: "Kerry's vote wasn't needed to defeat the amendment."

This is true, but irrelevant. It ignores the fact that opponents of the FMA considered it essential not just to win, but to win big. Again, listen to HRC's Jacques, speaking to reporters the week before the vote: "It isn't just about narrowly defeating this measure, it's about winning soundly, send-

ing a clear message to the House and to the states [considering state constitutional amendments] that discrimination is wrong. ... [Kerry] will be there."

It was unclear immediately before the vote whether the FMA would get a bare majority, which would've been a symbolic majoritarian victory for its advocates (though still short of the 60 votes they needed for cloture). In the end it was close, but they didn't get a majority. But we didn't know that beforehand, and neither did Kerry.

In fact, over the past few months Kerry has hurried back to Washington to vote on other issues even when his vote wasn't needed. What was different about this?

Excuse #3: "This effort is about re-electing George Bush and we don't blame John Kerry and John Edwards for not participating."

That's the word-for-word rationale I received from HRC's political director the day after the vote. It not only contradicts what HRC said before the vote (see #1 and #2 above), but it's no excuse at all. Every antipath effort in Congress has both political and ideological aims. If avoiding even small political cost on gay issues is reason enough for Kerry to stand down from a fight on them, please remind me what the point of supporting him is.

That gets us to the real reason Kerry stayed away. Since he has publicly opposed a federal amendment, he's already paid most of whatever political price that opposition will entail. The GOP will still run commercials against him for it, and Bush will bring it up in the presidential debates. His vote would have increased the political price only slightly.

Kerry does not believe we're worth that small additional political cost, even on an issue as fundamental as amending the Constitution. And politically it's a safe call for Kerry since he believes we have nowhere to go.

Considering only gay issues, a friendly but utterly uncommitted candidate (Kerry) is still preferable to a committed and hostile one (Bush). But let's have no illusions about the choice, or about the likely fecklessness of a Kerry administration. ▼

Dale Carpenter is a law professor. Some of his past columns can be read at www.indegayforum.com. He can be reached at OutRight@aol.com.

Our Man Friday

◀ previous page

column has some pretty flimsy photos of your younger body-building days that very easily border on the "girlie man" fringe and I'd be only too happy to print them. As for Schwarzenegger's speeches, can this guy even put together a complete sentence without dropping a reference to one of his past movies, as in telling a group of kids in a Long Beach pizza parlor last week: "Don't worry about anything, you're going to have 'The Terminator' to protect all of you." Enough, already, Arnold.

In a private message to Larry: yes I'm aware that the GOP is whispering that the John Kerry-John Edwards team is the first

"metrosexual" ticket, a reference to the New Age term describing straight guys who act like gay guys. There isn't anything wrong with that as far as I see it.

And one reader wrote that the comparison of John Edwards and Dick Cheney boils down to "a heartthrob versus a heart attack."

Which brings me to my "Quote of the Week" (from *School of Rock* star Jack Black, on the woman he'd want to end up with if he was stranded on a desert island, in *Newsweek*). Black: "I'd have to go with Hillary Clinton. Forever could be, like, 50 years, so if I'm stranded with one person she better be kick-ass both upstairs and downstairs." ▼

Got a political tip or item? E-mail WayneFridaySF@aol.com

Going to the dogs

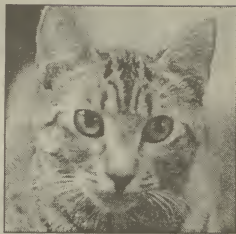
by Jane Warner

Best in Show, 300 Sanchez Street, July 18, 2:30 p.m.: The owner of a small pet store greeted a nicely dressed woman who came in and started to look around. A few minutes later, a man carrying a small white dog also came in and started to ask the merchant a series of questions. Although distracted by the man, the owner spotted the woman stuffing a doggie T-shirt into her large black leather handbag. As he confronted her, the man with the white dog left the store. "I'm sorry," the woman

explained as she pulled out the T-shirt. The owner was surprised, however, when she continued to pull out other items she had concealed in her bag: a large dog bowl, two dog collars, two leashes, and six more doggie T-shirts. The woman — described as Caucasian, 55-60 years old, wearing a straw hat and sunglasses — left the store and drove northbound on Sanchez in a newer SUV. The store owner believes the pair was working in tandem.

Have you seen me?

200 block of Sanchez Street, June 28: During a possible attempted bur-



Samantha, the missing cat.

glary, Samantha, a 1-year-old tabby cat, escaped her home through an open door. The owner asks that anyone who may have seen the tabby — described as "getting quite a tummy" — call the San Francisco Patrol Special Police at (415) 559-9955. A reward is being offered. ▼



Crime & Punishment

Democratic platform excludes transgenders

by Zak Szymanski

It wasn't exactly surprising. Still, when LGBT advocates acknowledged there was no mention of transgenders in this year's Democratic Party platform, they expressed disappointment yet hope for the future, in the way that so many queers and progressives are compromising their ideals during this high-stakes presidential election.

"The exclusion of transgenders was out of concern for the current political environment, during a campaign where the rhetoric is highly charged anyway. The Democrats were very keen to avoid something that would be automatically seized upon by the opponents and made into a larger issue than necessary," said Vanessa Edwards Foster, the founder and co-chair of the National Transgender Advocacy Coalition.

The specific issue at hand was a proposed amendment to the party platform, which in a subsection addresses the party's "ironclad" commitment to civil rights. Minority groups received their mention within this section of the document, with one sentence dedicated to workplace protections "on the basis of sexual orientation."

It wasn't until a few days before the platform was voted upon that advocates like Edwards Foster got word that gender identity protections were missing from that sentence. The party's transgender delegation also reportedly got wind of the limited wording later in the game, and attempted to amend the section through Democratic Platform Committee member Scott Safier of Pennsylvania.

Safier authored an amendment that would have added two words to that one sentence. But by then there wasn't enough time to educate everyone about transgenders, and the votes reportedly weren't there. The Democratic Party made the offer to accept a withdrawal of the amendment in exchange for access to party officials in the future.

"It was a trade-off, and we realized that in not pushing the issue with the hopes of getting [John] Kerry elected, we would have avenues to address this issue

later on," said Edwards Foster, who did not serve in any official capacity during the negotiations, but offered feedback. The agreement to withdraw the amendment, she said, was an acknowledgement that the language was largely symbolic at this juncture, and that party unity took precedence.

dence.

"The alternative option was to continue pressing forward with the amendment, having it likely fail, and being seen as completely self-interested at the expense of the bigger goal — bringing in a friendlier administration. The

page 18 ►

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Nader brings campaign to San Francisco

by Liz Highleyman

Consumer advocate and perennial candidate Ralph Nader kicked off his Bay Area campaign for the presidency Friday, July 16, appearing for the first time with his running mate, former California gubernatorial candidate Peter Camejo.

Nader ran on the Green Party ticket in 2000, but this time he is running as an independent after the Greens narrowly rejected him in favor of attorney David Cobb at their national convention in June. His running mate, Camejo, is a Green Party member.

Friday's rally, which packed the auditorium at Mission High School with some 600 supporters, was hosted by San Francisco Board of Supervisors President Matt Gonzalez, himself a Green Party member.

"The two party system has totally failed us," Gonzalez said. "I wish the Democratic Party would put as much energy into electoral reform as they have to keeping Nader off the ballot."

Nader needs about 153,000 valid signatures by August 6 in order to qualify for the California ballot, but his campaign is seeking at least 200,000.

Nader and Camejo have accused the Democrats of using "dirty tricks" to keep them out of



Ralph Nader at Friday's rally.

the race. California Democratic Party chair Art Torres has said he plans to carefully review and perhaps contest Nader's signatures.

Many progressives who supported Nader in 2000 have asked him not to run this time around, fearing he will draw support away from presumed Democratic candidate Senator John Kerry (D-Massachusetts) and his running mate, Senator John Edwards (D-North Carolina). It is widely believed that Nader helped put George Bush in office by drawing support from former Vice President Al Gore in 2000 in Florida and a handful of other states.

Recent polls show Kerry slightly ahead of Bush in a head-to-head matchup, but coming in about even in a three-way race that includes Nader, who is favored by 5 percent or less of voters.

At Friday's event, about a dozen Kerry supporters protested

outside Mission High, demanding that Nader reconsider his candidacy.

Nader and Camejo contend that they pull support from voters who do not feel represented by either major party. According to Camejo, Bay Area Democrats "are closer to the politics of the Nader-Camejo ticket than to Kerry," citing among other things their opposition to the war in Iraq and the Patriot Act (both of which Kerry voted for), and their support for same-sex marriage (which Kerry and Edwards oppose).

Nader won close to 8 percent of the San Francisco vote in 2000, compared with about 3 percent nationwide.

"The mystery of this campaign is that the overwhelming majority of people who say they plan to vote for Kerry and Edwards don't agree with them," said Camejo, adding that the Democrats and liberal organizations that oppose his candidacy "are really against the people's right to decide how they vote."

"The liberals believe in democratic, free elections, but not this time," said Nader. "As the Republicans get worse, so do the Democrats, then they tell us we have no choice because the Republicans are so bad. If there's no progressive ticket, the pull will only be in one direction."

Democrats have recently criticized Nader for taking money from Republicans. While Nader says he welcomes monetary support from individuals, he opposes an organized Republican effort on his behalf aimed at defeating Kerry.

"We just want both the Democrats and Republicans to leave us alone and let us compete," he said. ▼

Gay lobbying group announces donation

by Matthew S. Bajko

The Lambda Letters Project, a statewide LGBT lobbying group, is set to accept a \$100,000 anonymous donation that will require it to expand its board.

The lobbying group, founded by Boyce Hinman and based in Sacramento, sends out e-mail alerts about pending gay rights and other legislation in the Statehouse to its members, asking them to zap lawmakers with e-mails and phone calls in support of the bills. It also works with other statewide LGBT groups such as Marriage Equality California and Equality California.

Hinman volunteers as the project's full-time legislative advocate. Last year it delivered over a quarter-million letters and e-mails in support of bills concerning gay rights, HIV/AIDS issues, and minority and women's rights.

The group will meet later this month to discuss the funds from the donor and if it should accept the strings attached to the gift. Along with expanding its board—from six to 12 members—the group would be required to devel-

op a business plan outlining the planned use of the money.

Allan Robin, the project's development director, said it "must enlarge its board to a level that allows us to more effectively run the organization."

He said the nonprofit is not likely to reject the funding. In January, the project announced it could fold for lack of funds and appealed to the community for support.

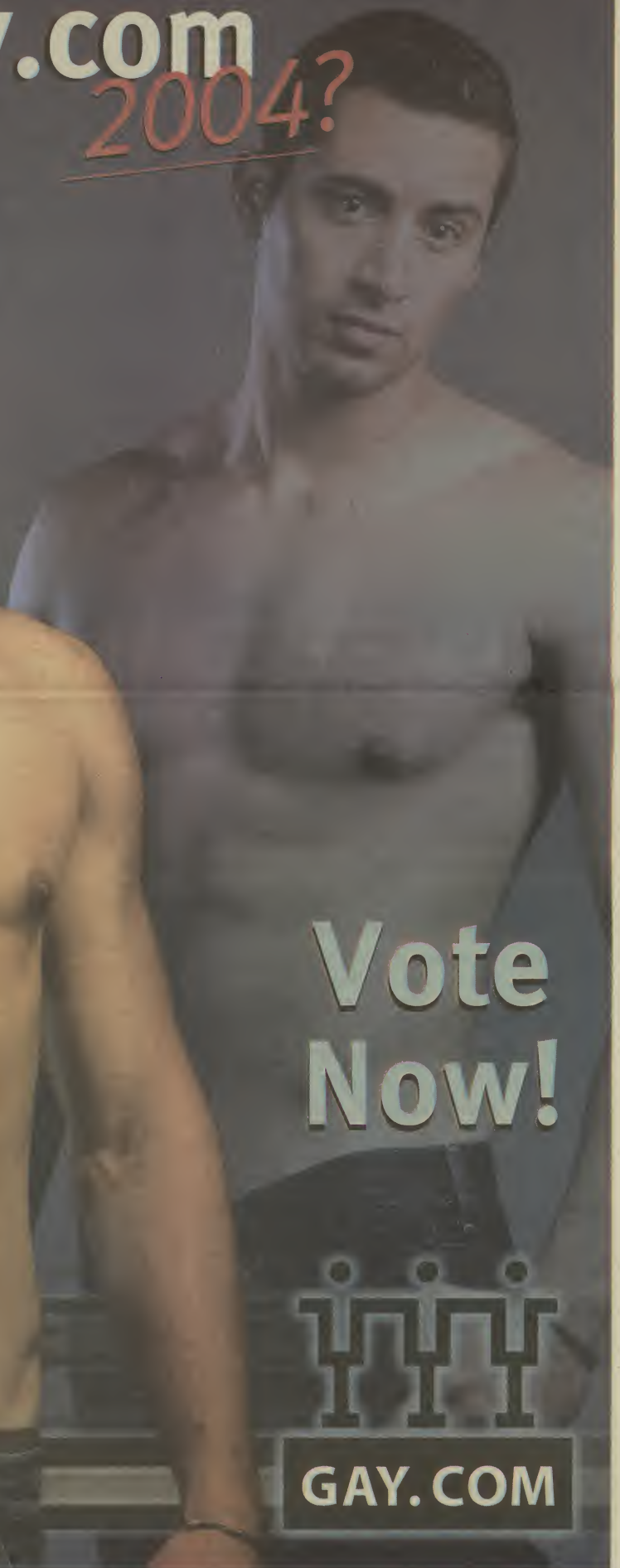
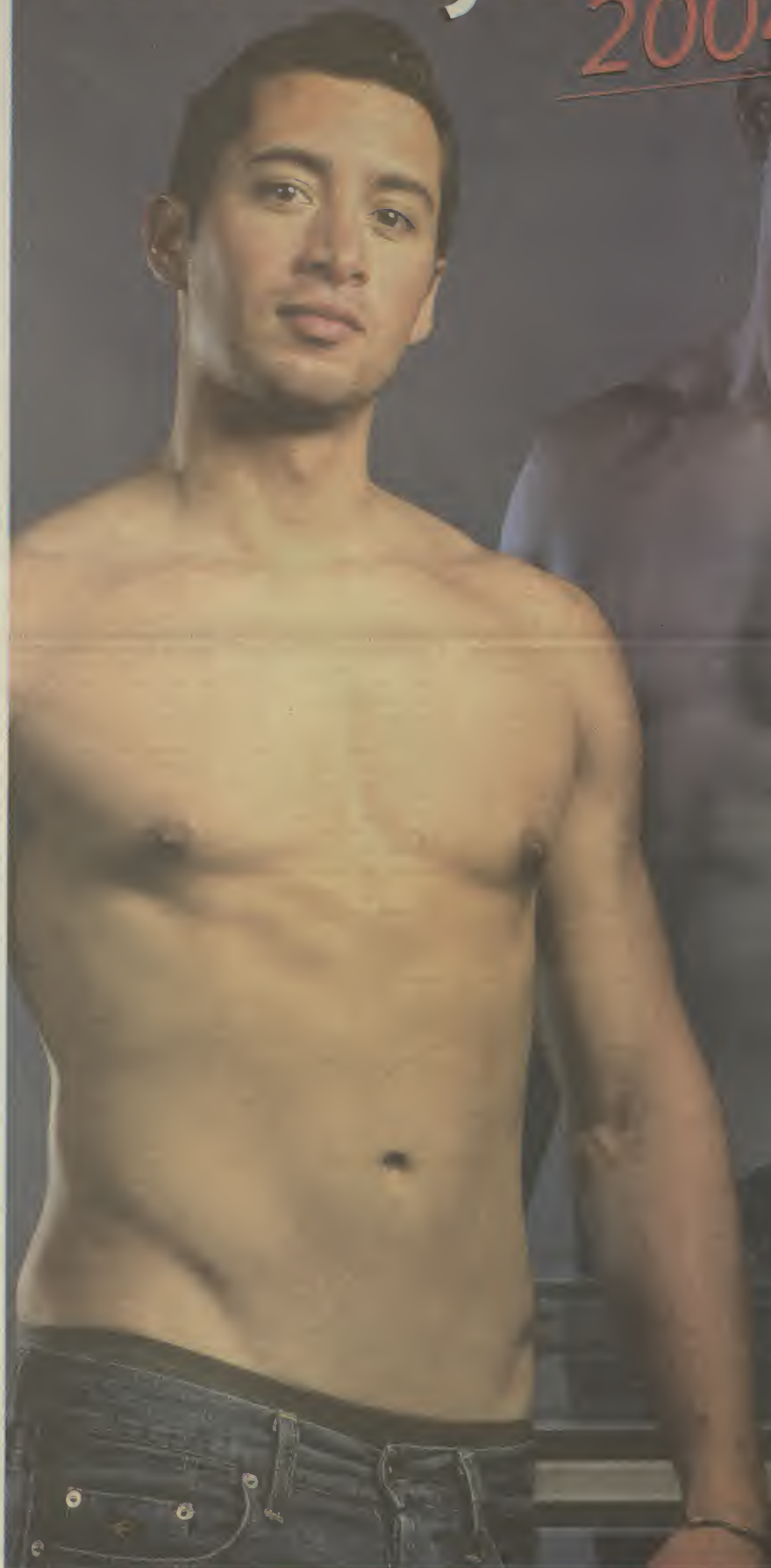
"It should be accepted," he said. "But the money probably would come by the end of the year, or the first quarter of next year. It depends on the estate planning."

Over the last six months, Robin said the organization has raised about \$20,600 and predicts it will reach its goal of \$62,000. The project estimates its expenses this year will total \$52,800.

The project invites the public to attend a one-hour informational meeting Tuesday, July 27 in Sacramento. There will be a reception at 6:30 p.m. and the meeting will begin at 7 p.m. at Konicom, 1819 J Street.

For further information and to RSVP call (916) 719-7164 or check out the project's Web site at www.lambdaletters.org. ▼

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The FMA fight: Many losers, few winners

analysis by Bob Roehr

Gays and lesbians are grateful that the Federal Marriage Amendment was defeated in the U.S. Senate on a procedural vote Wednesday, July 14, but they can take little solace in the substance and tone of the proceedings leading up to that vote.

Social conservatives lost in trying to impose their values on the body politic, no matter how they try to spin the outcome. They also deepened the rifts between themselves and traditional conservatives and moderates within the Republican Party, which will make future attempts at social legislation more difficult.

Most Democrats harped on the fact that — gasp — the Republicans were playing politics with the issue; all the while promoting their own set of political priorities. There was not a lot of defense of the gay community — one of the Democratic Party's most loyal constituencies in terms of votes, workers, and dollars — which may signal a rocky future for that relationship.

tionship.

On the religious right, Senator Rick Santorum (R-Pennsylvania) hyperventilated, "The future of the country hangs in the balance because the future of marriage hangs in the balance. Isn't that the ultimate homeland security, standing up and defending marriage?"

Most of his colleagues simply rolled their eyes in response. They knew that had the Senate voted on the substance of the FMA, rather than on the procedure where it was easier for the Republican leadership to apply some discipline, it would have lost by an even wider margin. The procedural vote was 48 to 50, well short of the 60 votes needed to keep the measure alive. To pass the amendment, sponsors would have needed 67 votes.

Advocates for the FMA tried to spin the extent of their loss. "This is only the opening salvo in a long battle to preserve the definition of marriage as the union of one man and one woman — a battle we are determined to win," vowed Focus on the Family's founder James Dobson.

But Ken Sherrill, a doyen of gay political science scholars and a professor at Hunter College in New York City, doesn't buy the right's spin. "What was different about the FMA vote is that it went to the floor without making it



Oliver DeWulf, with Laurent Boullianne-DeWulf, 4, left, and his partner Steven Boullianne, with Reece Boullianne-DeWulf, 3, attended the party at the community center July 14 hailing the defeat of the Federal Marriage Amendment.

through the judiciary committee," because it did not have the votes in committee. "I don't think that [Majority Leader Bill] Frist can play that game very often."

"It's over," conservative gay columnist Andrew Sullivan said on his blog. "The antigay forces couldn't even muster a simple majority for their constitutional amendment. They have divided their party and tarnished their reputation for fairness — but the Constitution remains intact and unviolated. That's one reason to cheer."

No ringing endorsement

But beyond the delight of blocking an initiative of their opponents on the right, there was precious little the GLBT community could find reassuring.

"The vote was far from a ringing endorsement for equal rights for lesbian, gay, bisexual, and transgender people," said Matt Foreman, executive director of the National Gay and Lesbian Task Force.

"Over and over again we heard even our staunchest allies repeating ad nauseam the mantra, 'I believe that marriage is between one

man and one woman' or the ever-popular, 'While I do not support gay marriage.' Not a single senator stood up and said he or she was voting against the amendment because marriage is a fundamental right that same-sex couples should enjoy under the Constitution," Foreman added.

"If the Senate actually reflected and articulated the views of the American public, at least one-third of them would have actually argued for marriage equality and the basic rights of all Americans," Foreman continued. "The message should have been that this year's election will not be won on our backs."

"The marriage amendment was voted down only after a procession of senators promised there were easier ways to stop us from wedding. This is victory?" wrote Chris Crain in an editorial that appeared in the *Washington Blade* and other Window Media newspapers.

"If 'pro-gay' senators won't defend our equality or our dignity even when they have the votes in the bag, what can we expect when their arguments about the De-

fense of Marriage Act don't work anymore?" Crain wrote. "The movement for marriage equality, 'led' by the HRC [Human Rights Campaign], is unfortunately suffering from the 'soft activism' of no expectations."

Crain criticized HRC for "squandering" more than a million dollars "on advertisements that never mentioned the 'G' word and instead tried to change the subject to taxes and Iraq."

HRC employed the same media strategy — avoiding gay content and trying to shift the argument — in "defending" gay marriage in referendums in Hawaii in 1998 and California in 2000. Neither proved effective and the anti-gay measures passed.

Crain concluded, "We will not trick our way to equality while everyone is looking the other way. The case for our freedom to marry is a strong one, and it's way past time we started making it."

The Kerry-Edwards Democratic presidential team skipped the FMA vote; they were the only senators to do so. The campaign staff said that Kerry was in Boston "preparing" for the Democratic National Convention. Edwards left to campaign in Iowa. "That hardly makes them profiles in courage," the *Philadelphia Inquirer* said in an editorial.

During the preceding month the Kerry-Edwards campaign raked in over \$600,000 at gay fundraisers in Boston and New York.

The day after the FMA vote Kerry was in Philadelphia at the NAACP convention. He criticized President Bush for claiming that a scheduling conflict kept him from addressing that group. "When you're president of the United States, you can pretty much say where you want to be and when," Kerry roared.

And, as political scientist Sherrill noted, "The same holds true for presidential candidates and casting votes on the floor of the Senate. It's all a matter of priorities." ▼

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'Girlie men'

◀ page 1

be complimentary."

Leno added that the bigger picture should be the budget and that Schwarzenegger's comments were not an example of leadership.

State Senate President John Burton (D-San Francisco) said Monday that it could be weeks before a budget compromise is reached.

"You can't kick somebody in the groin and they say let's... join hands and sing 'Kumbaya,'" Burton said.

Geoffrey Kors, executive director of Equality California, told the B.A.R. that the budget stalemate does nothing to help matters such as AIDS funding. He too, saw Schwarzenegger's comment more as misogynist than homophobic.

"It's much more about gender," Kors said. "It's saying that legislators are weak, girlie, and that's a really bad message. To use that for partisan gain is distressing. But I also think Democrats are using it as a partisan response."

Kors urged Republicans and Democrats to "stop bickering and fix the budget."

Riki Wilchins, executive director of GenderPAC, was sharply critical of the governor.

"Attacking legislator's gender expression and identity is sexist and homophobic," Wilchins said in a statement. "Such remarks

imply that weakness and femininity are synonymous. They have no place in the public discourse."

State Senator Liz Figueroa (D-Fremont), chair of the Legislative Women's Caucus, was also critical of the governor.

"It's one thing to make comments that lawmakers are acting like children," she said in a statement, referring to Schwarzenegger's comments in Stockton, "however, the last time I checked there were no girls in the Legislature. To imply that women or wimpy men are the only reason the budget has been stalled is disappointing and counterproductive. By refusing to apologize, the governor shows that he's willing to sanction schoolyard bullying over respectful debate."

Patrick Guerriero, executive director of the national Log Cabin Republicans, defended the governor.

"The Log Cabin Republicans defend California Governor Arnold Schwarzenegger against the partisan attacks that have been levied against him as a result of a harmless comment he made at an event in Ontario, California," said a statement from the group's Washington, D.C. office.

"The attacks from the left claiming that Governor Schwarzenegger is a homophobe are patently outrageous," Guerriero said. "There are real issues for the gay and lesbian community and the governor has been on

the front line of those issues fighting with us."

Christopher Barron, spokesman for LCR, said that the group was specifically referring to Schwarzenegger's opposition to the Federal Marriage Amendment.

Paul Lynd, president of the San Francisco chapter of LCR, told the B.A.R. that the matter has been blown out of proportion.

"It has gotten overblown to the point of absurdity," he said Tuesday. "My reaction when I heard this was I thought his choice of words a little odd. Then I realized what he was referring to and I thought it was funny. I didn't take offense to it."

Leno called LCR's defense of the governor "pitiful."

But Lynd noted that Democrats too, have used words that could be construed as antigay.

"The Democrats' outrage is selective," Lynd said. "Where were they last year during the recall campaign when Cruz Bustamante said Arnold was a sissy because he would not agree to the number of debates he wanted?"

Lynd, who worked in the administration of former Governor Pete Wilson, also pointed out that nerves get frayed and tempers flare around the budget.

"When Wilson was governor, John Burton would have tirades on the Assembly floor and refer to Wilson as that pipsqueak Marine downstairs. That was inappropriate." ▼



The word on HIV:

Ask your doctor how **REYATAZ**, in HIV combination therapy, can help you
fight HIV your way.

Individual results may vary.

INDICATION: Reyataz (atazanavir sulfate) is a prescription medicine used in combination with other medicines to treat people who are infected with the human immunodeficiency virus (HIV). Reyataz has been studied in 48-week trials in patients who have never taken anti-HIV medicines and in 24-week trials in patients who have taken anti-HIV medicines before.

Reyataz does not cure HIV or help prevent passing HIV to others.

IMPORTANT SAFETY INFORMATION:

Do not take Reyataz if you are taking the following medicines: ergot medicines, Versed[®], Halcion[®], Orap[®], Propulsid[®], Camptosar[®], Vasacor[®], Crixivan[®], Mevacor[®], Zocor[®], rifampin, St. John's wort, AcipHex[®], Nexium[®], Prevacid[®], Prilosec[®] or Protonix[®]. Do not use Viagra[®], Levitra[®], or Cialis[®] while you are taking Reyataz without first speaking with your healthcare provider. **This list of medicines is not complete. Discuss all prescription and non-prescription medicines, vitamin and herbal supplements, or other health preparations you are taking or plan to take with your healthcare provider.**

Tell your healthcare provider right away if you have any side effects or conditions, including the following:

- **A change in the way your heart beats** may occur and could be a symptom of a heart problem.
- **Diabetes and high blood sugar** may occur in patients taking protease inhibitor medicines like Reyataz.
- **Yellowing of the skin and/or eyes** may occur due to increases in bilirubin levels in the blood (bilirubin is made by the liver).
- **If you have liver disease**, including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like Reyataz.
- **Some patients with hemophilia** have increased bleeding problems with protease inhibitor medicines like Reyataz.
- **Constant nausea, vomiting, unusual or unexpected stomach discomfort, tiredness, trouble breathing, and weakness in the arms and legs** may be signs of a severe buildup of lactic acid in the blood (lactic acidosis), which can cause death. These events have been reported in patients taking Reyataz with other anti-HIV medicines called nucleoside analogs.

Changes in body fat have been seen in some patients taking anti-HIV medicines. The cause and long-term effects are not known at this time.

Common side effects of Reyataz taken with other anti-HIV medicines include: nausea, headache, rash, stomach pain, vomiting, diarrhea, depression, fever, increased cough, dizziness, trouble sleeping, pain, tiredness, back pain, numbness, tingling or burning of hands or feet, and joint pain.

You should take Reyataz once daily with food (a meal or snack).

Please see important information about **REYATAZ** on the next page.

Once Daily REYATAZ is a protease inhibitor (PI) that is taken in HIV combination therapy.

- ◆ Can help raise your T-cells
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* Undetectable is defined as a viral load of less than 400 or 50 copies/mL (depending on the test used).

* REYATAZ in combination therapy had a 6-8% rate of moderate-to-severe diarrhea.

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PATIENT INFORMATION

REYATAZ™ (RAY-ah-taz)

(generic name = atazanavir sulfate)

Capsules

ALERT: Find out about medicines that should NOT be taken with REYATAZ (atazanavir sulfate). Read the section "What important information should I know about taking REYATAZ with other medicines?"

Read the Patient Information that comes with REYATAZ before you start using it and each time you get a refill. There may be new information. This leaflet provides a summary about REYATAZ and does not include everything there is to know about your medicine. This information does not take the place of talking with your healthcare provider about your medical condition or treatment.

What is REYATAZ?

REYATAZ is a prescription medicine used with other anti-HIV medicines to treat people who are infected with the human immunodeficiency virus (HIV). HIV is the virus that causes acquired immune deficiency syndrome (AIDS). REYATAZ is a type of anti-HIV medicine called a protease inhibitor. HIV infection destroys CD4 (T) cells, which are important to the immune system. The immune system helps fight infection. After a large number of T cells are destroyed, AIDS develops. REYATAZ helps to block HIV protease, an enzyme that is needed for the HIV virus to multiply. REYATAZ may lower the amount of HIV in your blood, help your body keep its supply of CD4 (T) cells, and reduce the risk of death and illness associated with HIV.

Does REYATAZ cure HIV or AIDS?

REYATAZ does not cure HIV infection or AIDS. At present there is no cure for HIV infection. People taking REYATAZ may still get opportunistic infections or other conditions that happen with HIV infection. Opportunistic infections are infections that develop because the immune system is weak. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections. It is very important that you see your healthcare provider regularly while taking REYATAZ.

REYATAZ does not lower your chance of passing HIV to other people through sexual contact, sharing needles, or being exposed to your blood. For your health and the health of others, it is important to always practice safer sex by using a latex or polyurethane condom or other barrier to lower the chance of sexual contact with semen, vaginal secretions, or blood. Never use or share dirty needles.

Who should not take REYATAZ?

Do not take REYATAZ if you:

- are taking certain medicines. (See "What important information should I know about taking REYATAZ with other medicines?") Serious life-threatening side effects or death may happen. Before you take REYATAZ, tell your healthcare provider about all medicines you are taking or planning to take. These include other prescription and nonprescription medicines, vitamins, and herbal supplements.
- are allergic to REYATAZ or to any of its ingredients. The active ingredient is atazanavir sulfate. See the end of this leaflet for a complete list of ingredients in REYATAZ. Tell your healthcare provider if you think you have had an allergic reaction to any of these ingredients.

What should I tell my healthcare provider before I take REYATAZ? Tell your healthcare provider:

- If you are pregnant or planning to become pregnant. It is not known if REYATAZ can harm your unborn baby. Pregnant women have experienced serious side effects when taking REYATAZ with other HIV medicines called nucleoside analogues. You and your healthcare provider will need to decide if REYATAZ is right for you. If you use REYATAZ while you are pregnant, talk to your healthcare provider about the Antiretroviral Pregnancy Registry.
- If you are breast-feeding. You should not breast-feed if you are HIV-positive because of the chance of passing HIV to your baby. Also, it is not known if REYATAZ can pass into your breast milk and if it can harm your baby. If you are a woman who has or will have a baby, talk with your healthcare provider about the best way to feed your baby.
- If you have liver problems or are infected with the hepatitis B or C virus. See "What are the possible side effects of REYATAZ?"
- If you have diabetes. See "What are the possible side effects of REYATAZ?"
- If you have hemophilia. See "What are the possible side effects of REYATAZ?"
- About all the medicines you take including prescription and non-prescription medicines, vitamins, and herbal supplements. Keep a list of your medicines with you to show your healthcare provider. For more information, see "What important information should I know about taking REYATAZ with other medicines?" and "Who should not take REYATAZ?" Some medicines can cause serious side effects if you also take REYATAZ.

How should I take REYATAZ?

- Take REYATAZ once every day exactly as instructed by your healthcare provider. Your healthcare provider will prescribe the amount of REYATAZ that is right for you. Your dose will depend on your liver function and on the other anti-HIV medicines that you are taking. REYATAZ is always used with other anti-HIV medicines. If you are taking REYATAZ with SUSTIVA® (efavirenz) or with VIREAD® (tenofovir disoproxil fumarate), you should also be taking NORVIR® (ritonavir).

- Always take REYATAZ (atazanavir sulfate) with food (a meal or snack) to help it work better. Swallow the capsules whole. Do not open the capsules. Try to take REYATAZ at the same time each day.
- If you are taking antacids or Videx® (didanosine) Chewable/Dispersible Buffered Tablets, take REYATAZ 2 hours before or 1 hour after these medicines.
- Do not change your dose or stop taking REYATAZ without first talking with your healthcare provider. It is important to stay under a healthcare provider's care while taking REYATAZ.
- When your supply of REYATAZ starts to run low, get more from your healthcare provider or pharmacy. It is important not to run out of REYATAZ. The amount of HIV in your blood may increase if the medicine is stopped for even a short time.
- If you miss a dose of REYATAZ, take it as soon as possible and then take your next scheduled dose at its regular time. If, however, it is within 6 hours of your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose. It is important that you do not miss any doses of REYATAZ or your other anti-HIV medicines.
- If you take more than the prescribed dose of REYATAZ, call your healthcare provider or poison control center right away.

Can children take REYATAZ?

REYATAZ has not been fully studied in children under 16 years of age. REYATAZ should not be used in babies under the age of 3 months.

What are the possible side effects of REYATAZ?

The following list of side effects is not complete. Report any new or continuing symptoms to your healthcare provider. If you have questions about side effects, ask your healthcare provider. Your healthcare provider may be able to help you manage these side effects.

REYATAZ can cause the following side effects:

- yellowing of the skin or eyes. These effects may be due to increases in bilirubin levels in the blood (bilirubin is made by the liver). Call your healthcare provider if your skin or the white part of your eyes turn yellow. Although these effects may not be damaging to your liver, skin, or eyes, it is important to tell your healthcare provider promptly if they occur.
- a change in the way your heart beats (heart rhythm change). Call your healthcare provider right away if you get dizzy or lightheaded. These could be symptoms of a heart problem.
- diabetes and high blood sugar (hyperglycemia) sometimes happen in patients taking protease inhibitor medicines like REYATAZ. Some patients had diabetes before taking protease inhibitors while others did not. Some patients may need changes in their diabetes medicine.
- if you have liver disease including hepatitis B or C, your liver disease may get worse when you take anti-HIV medicines like REYATAZ.
- some patients with hemophilia have increased bleeding problems with protease inhibitors like REYATAZ.
- a serious condition called lactic acidosis syndrome (a severe buildup of an acid in the blood that sometimes causes death). Some people who have taken REYATAZ with anti-HIV medicines called nucleoside analogues have developed lactic acidosis syndrome. Lactic acidosis syndrome has happened more in people who are female or obese (very overweight). Lactic acidosis syndrome is a medical emergency and must be treated in the hospital. Call your healthcare provider right away and do not continue to take REYATAZ and your other anti-HIV medicines unless instructed to by your healthcare provider if you get any of the following signs of lactic acidosis syndrome:
 - You have persistent nausea, vomiting, or unusual or unexpected stomach discomfort.
 - You feel very weak and tired.
 - You have trouble breathing.
 - You have weakness, especially in your arms and legs.
- changes in body fat. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these conditions are not known at this time.

Other common side effects of REYATAZ taken with other anti-HIV medicines include nausea; headache; rash; stomach pain; vomiting; diarrhea; depression; fever; increased cough; dizziness; trouble sleeping; pain; tiredness; back pain; numbness, tingling, or burning of hands or feet; and joint pain.

What important information should I know about taking REYATAZ with other medicines?

Do not take REYATAZ if you take the following medicines (not all brands may be listed; tell your healthcare provider about all the medicines you take). REYATAZ may cause serious, life-threatening side effects or death when used with these medicines.

- Ergot medicines: dihydroergotamine, ergonovine, ergotamine, and methylethylergonovine such as Cafergot®, Migranal®, D.H.E. 45®, ergotrate maleate, Methergine®, and others (used for migraine headaches).
- Halcion® (triazolam, used for insomnia).
- Versed® (midazolam, used for sedation).
- Orap® (pimozide, used for Tourette's disorder).
- Propulsid® (cisapride, used for certain stomach problems).

Do not take the following medicines with REYATAZ because of possible serious side effects:

- Camptosar® (irinotecan, used for cancer).

- Vasacor® (bepridil, used for high blood pressure).
- Crivivan® (indinavir, used for HIV infection). Both REYATAZ and Crivivan sometimes cause increased levels of bilirubin in the blood.
- Cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin).

Do not take the following medicines with REYATAZ (atazanavir sulfate) because they may lower the amount of REYATAZ in your blood. This may lead to an increased HIV viral load. Resistance to REYATAZ or cross-resistance to other HIV medicines may develop:

- Rifampin (also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®), used for tuberculosis.
- St. John's wort (*Hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort.
- "Proton-pump inhibitors" used for indigestion, heartburn, or ulcers such as Aciphex® (rabeprazole), Nexium® (esomeprazole), Prevacid® (lansoprazole), Prilosec® (omeprazole), or Protonix® (pantoprazole).

The following medicines may require your healthcare provider to monitor your therapy more closely:

- Cialis® (tadalafil), Levitra® (vardenafil), or Viagra® (sildenafil). REYATAZ may increase the chances of serious side effects that can happen with Cialis, Levitra, or Viagra. Do not use Cialis, Levitra, or Viagra while you are taking REYATAZ unless your healthcare provider tells you it is okay.
- Lipitor® (atorvastatin). There is an increased chance of serious side effects if you take REYATAZ with this cholesterol-lowering medicine.
- Medicines for abnormal heart rhythm: Cordarone® (amiodarone), lidocaine, quinidine (also known as Cardioquin®, Quinidex®, and others).
- Coumadin® (warfarin).
- Tricyclic antidepressants such as Elavil® (amitriptyline), Norpramin® (desipramine), Sinequan® (doxepin), Surmontil® (trimipramine), Tofranil® (imipramine), or Vivactil® (protriptyline).
- Medicines to prevent organ transplant rejection: Sandimmune® or Neoral® (cyclosporine), Rapamune® (sirolimus), or Prograf® (tacrolimus).

The following medicines may require a change in the dose or dose schedule of either REYATAZ or the other medicine:

- Fortovase®, Invirase® (saquinavir).
- Norvir® (ritonavir).
- Sustiva® (efavirenz).
- Videx® (didanosine) or antacids.
- Viread® (tenofovir disoproxil fumarate).
- Mycobutin® (rifabutin).
- Calcium channel blockers such as Cardizem® or Tiazac® (diltiazem), Covera-HS® or Iopitin SR® (verapamil) and others.
- Biaxin® (clarithromycin).
- Oral contraceptives ("the pill").
- Medicines for indigestion, heartburn, or ulcers such as Axid® (nizatidine), Pepcid AC® (famotidine), Tagamet® (cimetidine), or Zantac® (ranitidine).

Remember:

1. Know all the medicines you take.
2. Tell your healthcare provider about all the medicines you take.
3. Do not start a new medicine without talking to your healthcare provider.

How should I store REYATAZ?

- Store REYATAZ Capsules at room temperature, 59° to 86° F (15° to 30° C). Do not store this medicine in a damp place such as a bathroom medicine cabinet or near the kitchen sink.
- Keep your medicine in a tightly closed container.
- Throw away REYATAZ when it is outdated or no longer needed by flushing it down the toilet or pouring it down the sink.

General information about REYATAZ

This medicine was prescribed for your particular condition. Do not use REYATAZ for another condition. Do not give REYATAZ to other people, even if they have the same symptoms you have. It may harm them. Keep REYATAZ and all medicines out of the reach of children and pets.

This summary does not include everything there is to know about REYATAZ. Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Remember, no written summary can replace careful discussion with your healthcare provider. If you would like more information, talk with your healthcare provider or you can call 1-800-426-7644.

What are the ingredients in REYATAZ?

Active Ingredient: atazanavir sulfate

Inactive Ingredients: Crospovidone, lactose monohydrate (milk sugar), magnesium stearate, gelatin, FD&C Blue #2, and titanium dioxide.

* Videx® is a registered trademark of Bristol-Myers Squibb Company. Coumadin® and Sustiva® are registered trademarks of Bristol-Myers Squibb Pharma Company. Other brands listed are the trademarks of their respective owners and are not trademarks of Bristol-Myers Squibb Company.

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House moves to protect DOMA

by Bob Roehr

The House Judiciary Committee moved to prohibit federal courts from ruling on the constitutionality of the antigay Defense of Marriage Act, even while debate on the Federal Marriage Amendment still echoed in the Senate.

The Marriage Protection Act of 2003 passed the committee by a 21 to 13 vote, essentially along party

Discrimination

◀ page 6

popular establishments, in the heart of the Castro. We must ensure that the management of Badlands has not illegally cast out members of our community, depriving them of equitable public accommodation and access, as is alleged. But if they have done so, then we must respond to a gross violation of our most fundamental civil rights. Should Mr. Natali be found to have violated antidiscrimination laws, then – given the magnitude and seriousness of the allegations – we urge that the city and the Department of Alcoholic Beverage Control hold him accountable and set a standard in the city and the state that proclaims to the world: discrimination stops here.

But we also know that discrimination exists elsewhere in the Castro, and affects many groups, including women, older people, transgender people, youth, disabled people, and many, many others. For the record: we are committed to combating discrimination in all of its forms and working together to ensure that everyone is welcome.

We also must ensure that recourse and resources are available to people who suffer discrimination. To that end, we are helping IsBadlandsBad create accessible avenues through which people can find support and navigate the sometimes confusing processes through which complaints are made formal.

Finally, we must foster sustained dialogue within our community about the importance of diversity and inclusion. Already, Black Rap, the Dyke March, the Gay Men's Community Initiative, the Stop AIDS Project, IsBadlandsBad, and others have re-ignited challenging but important conversations about inclusion, as have countless other San Franciscans, in the media, in restaurants, and on street corners. We applaud these efforts and ask that each of us continue to ask questions, raise doubts, and seek answers.

Especially as LGBT people and people of color, we have learned hard life lessons about how the humiliation of discrimination erodes our self-worth and divides people who should be loving one another and working together. When discrimination occurs within our own community, it's shocking and hard to believe, and it's tempting to downplay its seriousness. But we also know that we cannot do so. Instead, we must stand where we live, and say, "Not in our home."

Each of us must care about civil rights, our own, as well as everyone else's. Let's work together to build a new vision for our neighborhood, our community, and our city. Let's endeavor to make our values real, not just this summer, but throughout the year, and for years to come. We hope you will join us in this important effort. ▼

lines, on July 14. It is likely to come to a vote on the floor of the House today (Thursday, July 22).

The MPA is a "court-stripping" measure introduced by social conservative Representative John Hostettler (R-Indiana) last October as a fallback position to the FMA. It would remove authority for lower federal courts to hear cases on DOMA, which was passed in 1996.

Article II, Section 2, clause 2 of the Constitution deems that lower federal courts are the creation of Congress and as such, Congress may limit their jurisdiction. The provision is a source of debate among legal scholars and Congress has almost completely avoided testing the limits of this authority in this area.

Committee Chairman F. James Sensenbrenner Jr. (R-Wisconsin) said the MPA "leaves state courts with jurisdiction to decide certain classes of cases." His colleague Tammy Baldwin (D-Wisconsin), the only out lesbian in Congress and a member of the committee, disagreed. She called it "unnecessary, unconstitutional, and unwise."

"The court-stripping measure seeks to stop the judicial branch from doing its job and to shut the door to married gay and lesbian couples who deserve their day in court," said Christopher Anders, a legislative counsel for the American Civil Liberties Union.

"The Senate rejected the discriminatory marriage amendment, and the House should also reject these stealth attempts to legislate discrimination," Anders added.

"Jurisdiction-stripping has been proposed just about every time the court has done something controversial," explained constitutional scholar Dale Carpenter, a law professor at the University of Minnesota and a columnist for the *Bay Area Reporter*.

"It came closest, perhaps, in the 1950s in the aftermath of *Brown v. Board [of Education]* when Southern congressmen proposed stripping the courts of power to hear school desegregation cases. It failed then, when the country was much more riled up than it is now," Carpenter said.

Legal scholars voiced their

reservations about court-stripping legislation in testimony before the House Judiciary Constitution subcommittee on June 24.

Northwestern University School of Law professor Martin H. Redish cautioned, "Several guarantees contained in the Constitution – due process, separation of powers, and equal protection – may well impose limitations on the scope of congressional power." He feared that congressional attempts to rein in the courts "would risk undermining public faith in both Congress and the federal courts."

Michael J. Gerhardt, a professor at the William & Mary Law School, was even more blunt: "Jurisdiction-stripping raises some profound questions of constitutional law ... If Congress acts with the purpose and effect of violating a constitutional right, that violates the Constitution."

"If Congress withdraws or restricts federal jurisdiction for a particular class of American citizens or based on the exercise of fundamental rights, that violates the Fifth Amendment. In short,

Congress cannot use its power to restrict federal jurisdiction in ways that violate rights and equal protection, offends federalism, or infringes separation of powers."

"Distrust of 'unelected judges' does not qualify as a legitimate basis, much less a compelling justification, for congressional action. 'Unelected judges,' in the form of our federal judiciary, are integral to protecting the rule of law in our legal system, balance of power among the branches, and protecting unpopular minorities from the tyranny of the majority," Gerhardt said.

Majority Leader Tom DeLay (R-Texas) told reporters on July 14 that he would use court-stripping legislation to take on a number of controversial issues, not just gay marriage.

The political newspaper *The Hill* said DeLay planned to stop federal courts from hearing lawsuits related to the words "under God" in the Pledge of Allegiance. DeLay said the time is "not quite ripe" to apply the GOP's new legislative tactics to the issue of abortion. ▼

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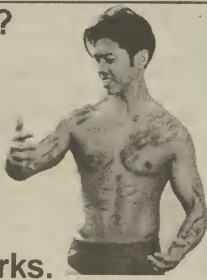
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GREAT
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AIDS Walk meets mark

by Zak Szymanski

AIDS Walk 2004 increased its participation this year and may have slightly exceeded its fundraising goal with an event that featured over 21,000 people walking 10 kilometers through Golden Gate Park last Sunday, July 18, bringing in an estimated \$3.02 million in pledges and donations.

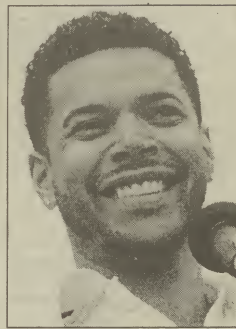
This achievement comes at a time when many events are bringing in less money than previous years and further government cuts to HIV/AIDS services are a reality.

"For this year's AIDS Walk to raise such an extraordinary amount of money, demonstrates the Bay Area's unwavering commitment to fighting AIDS and to supporting people living with HIV/AIDS," said Craig Miller, the event's producer.

Last year's walk featured 20,000 walkers who raised \$2.9 million for HIV/AIDS services.

The urgently needed money will go to the San Francisco AIDS Foundation – which provides services to over 120,000 people per year – as well as 38 different regional HIV/AIDS organizations that include providers of health care, needle exchange, employment counseling, youth outreach, legal assistance, and culturally appropriate HIV-prevention efforts in communities of color.

These organizations will receive grants that most frequently fall into the \$5,000 to \$10,000 range, and they were chosen as beneficiaries through an application process by an independent



Wilson Cruz welcomes participants at Sunday's AIDS Walk.

panel created by the Horizons Foundation, which is administering this portion of the funds raised collectively by AIDS Walk and AIDS Marathon.

At last report, Horizons was expecting to receive a lump sum of AIDS Walk and AIDS Marathon money totaling \$422,500, about \$7,000 less than last year. The figure was based upon estimates that AIDS Walk

would raise \$2.9 million this year, the same amount collected after last year's walk. Whether this year's extra funds raised will trickle down to the organizations may depend on how much of that money is actually collected; last year, it was announced at the event that \$3.1 million was raised; \$200,000 of that money was never sent in by participants. But the majority of this year's funds was turned in on Sunday, said SFAF spokesman Redge Norton.

"It looks like a really good number that will actually be brought in. And you could tell there were more people there this year," said Norton. "It was a great day in the park. And we'll definitely meet our goal."

AIDS Walk teams can turn in money through August 13, said Norton, and benefiting organization checks will be distributed next month.

"We're all on schedule and just really pleased with the success of this year's event," he said.

This year's AIDS Walk was the 18th annual event, which has cumulatively raised over \$49.8 million for HIV/AIDS services. ▼

Democratic

◀ page 11

committee gave indications that there was some support for the amendment including gender identity, but likely not enough support to pass," Edwards Foster summarized in a press statement released last week.

It is unclear whether the nationally prominent LGBT organizations pushed for transgender inclusion in the platform during their recent meetings with Democratic Party and Kerry campaign representatives. Representatives from the Washington, D.C.-based Human Rights Campaign were unable to comment by press time.

Locally, progressive activist Robert Haaland, a transgender man and a candidate for supervisor in District 5, said that it can be difficult to remember that the rest of the country – and even the state – is not up to speed with San Francisco when it comes to the complexity of LGBT issues, and many politically active people have never even heard the term "transgender."

But he refuses to back down on the need for transgender inclusion.

"What the national party needs to understand is how much we've been able to accomplish on the local and state level in California specifically because we were willing to push on these issues," said Haaland.

But he added that despite the

progress – including statewide transgender-inclusive antidiscrimination laws – there remains a 70 percent unemployment rate in the community, an indication of obvious discrimination that needs addressing.

"We're going to work on the national level to change laws, and we need the support of the party that's been representing oppressed people for decades," Haaland said.

Educating the national Democratic Party is "going to take time," he said, and will require a place at the table when decisions are being made.

That's why many activists and advocates take heart in the fact that an unprecedented number of transgenders are participating in the national-level delegation process of the Democratic Party, with two sitting on committees and five serving as delegates to the convention that begins Monday in Boston.

To date, there have been no publicly declared transgender delegates to next month's Republican National Convention, nor indications of addressing issues of equality within the Republican National Committee.

The seven transgenders involved in the Democratic convention will carry forth a message, she said, that will ensure representation.

"Our desire for positive change will not remain unheard by gay, lesbian, and straight delegates, nor by political leadership," she said. ▼

Log Cabin

◀ page 4

2000, the national group has yet to decide if it will endorse him again this year. Lynd said a decision is not expected until next month, when the Republicans gather in New York City for their nominating convention. The national organization has been outspoken about its disappointment with the president's support of the Federal Marriage Amendment, going so far as to run ads in key swing states against him.

"This is a huge issue for us. A lot of people are all over the map on this," said Lynd.

Gallagher said the amendment issue is what cemented his decision to openly voice his support for Kerry.

"Bush's record in many respects hasn't been a good one lately. His support for the Federal Marriage Amendment was the last straw," he said.

If the Log Cabins do endorse Bush this year, Gallagher said the group would lose its credibility. Despite Kerry's opposition to gay marriage, Gallagher said his record is by far better than the president's on gay issues. He pointed to the fact that Kerry did not endorse the FMA and voted against the Defense of Marriage Act. ▼

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Some HIV patients treated during early infection test negative

by John Iversen

Researchers at the University of California, San Francisco have found that some HIV patients treated with antiretroviral therapy early after infection do test negative, at some point, for the virus. Study findings showed this result in six of 87 patients.

The research was presented at last week's XV International AIDS Conference in Bangkok, Thailand.

"First, these patients were not cured. When these patients went off therapy, HIV virus levels rebounded. These results do show that with effective early treatment that reduces the virus to very low levels, the immune system may have less antibody response to HIV," said the study's lead author, Dr. C. Bradley Hare, assistant clin-

ical professor of medicine at UCSF's Positive Health Program at San Francisco General Hospital.

An East Bay patient, who began treatment within six months of infection, did not test positive again for two years. According to Hare, "His doctor mistakenly told the patient he was cured. Three weeks after stopping treatment the negative patient's viral load spiked to 75,000. Thus structured treatment interruptions may not be recommended for those testing negative after early intervention."

The 87 patients who qualified for the study must have started antiretroviral therapy within 28 days of entry into the study. They also must have achieved and maintained for at least 24 weeks a level of virus in their blood below the level of detectability using very

sensitive viral load testing. At some point during their follow-up, six patients tested negative for the HIV virus using standard HIV antibody tests.

According to AIDS conference co-presenter, Brandee Pappalardo, the results also have implications for blood supplies, especially in poor countries where blood donors are paid. "Benevolent donors could also unknowingly give infected blood. Educational awareness must be done with both patients and providers since despite testing negative, transmission is still possible," said Pappalardo, an associate scientist at San Francisco's Blood Systems Research Institute.

Another presented study, highlighting Centers for Disease Control and Prevention research done at six sites including San Francisco's Department of Public Health and Glide Memorial Clinic, demonstrated that early HIV seroconversion can be detected orally with the Ora Quick test.

"In the U.S., all positive Ora Quick tests must be confirmed by standard blood tests. Follow-up testing of persons with discordant test results is essential to determine if the discordance represents early infection," said the CDC in a statement. ▼

DADT

◀ page 1

who served shortly after "Don't Ask, Don't Tell" went into effect as the afternoon's keynote speaker was not lost on some who attended the reception, though it did not dampen support for Kerry.

"A president doesn't have the autonomy [on DADT] given that DADT was codified by Congress," said Jody Hoenninger, who is active in the Servicemembers Legal Defense Network. "However, Bill Perry's presence at an event for the LGBT community reaffirms Kerry's commitment to overturn DADT."

"Kerry opposed DADT and Perry confirmed for me in a private conversation that DADT should be overturned," she added.

Perry told the B.A.R. that he was serving as a deputy defense secretary under the late former Defense Secretary Les Aspin when DADT went into effect.

Gay issues were muted Sunday, with the speakers devoting most of their comments to the war in Iraq and defeating President Bush, even as the Democratic National Committee on Monday announced the upcoming nominating convention in Boston would be the "most gay-inclusive" ever, with 236 LGBT delegates expected to attend.

Perry, who served as Clinton's second defense secretary from 1994-1997, told the audience he was "deeply concerned" with the direction Bush is taking the country.

"No where is this more evident than Iraq. He said there was an imminent threat. He ignored the advice of military leaders," Perry added. "I'm doing everything I can to make John Kerry that leader. He'll talk straight to the American people and as president, John Kerry will give us security without swagger."

He did not discuss DADT during his speech.

Congresswoman Barbara Lee (D-Oakland) also spoke at the event, and was critical of the right wing.

"The right wing in this country is on a roll," she said. "It's going to be the LGBT community that



Congresswoman Barbara Lee

makes Dr. King's dream real. It's going to be the African American community, it's going to be the Latino community, it's going to be the progressive community. It's going to be all of us. We're going to ensure that this is going to be the end of the Bush administration."

Lee, as the whip of the Congressional Black Caucus, assured the crowd that she would get "all 39 members" of the CBC to vote the "correct way" on any legislation in the House that would seek to ban same-sex marriage.

"I'm proud that John Kerry is with us," she continued. "He's going to continue to fight for human rights and civil rights for all."

Assemblyman Mark Leno (D-San Francisco), an early Kerry supporter, spoke energetically of Kerry's candidacy and was critical of the president.

"George Bush clearly can't run on his record. He fumbled the war on terrorism. In January 2003 I heard Kerry speak and I had a clear certainty he could defeat George Bush."

David Mixner, an out gay politico who was active in the Clinton campaign in the early 1990s, was to be the featured speaker, however, he could not attend the event. ▼

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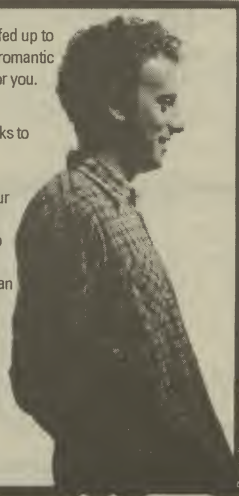
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Homeless youth

◀ page 1

as easy when you don't have a room you can close and lock the door," she said. "I've had good times. I've had bad times."

Two weeks before entering the project, Lasek had left the shelter system to also sleep in Golden Gate Park.

"I was sick of being attacked by the children of one of the women on the floor. I couldn't take it anymore. I was afraid," she said. "So yeah, my depression would be a

lot worse if I wasn't in here.

She is trying to remain clean of drugs, but admits she has used speed since moving into the hotel.

"I went a month sober but had a relapse just recently," she said. "I didn't touch speed or even go back to smoking pot until I was here on the streets for two years. I started speed last year on Halloween. I am trying to quit."

Apart from the hardships of a life on the streets, Lasek said living as a woman has also brought new difficulties to face.

"Life is a lot harder since I started being myself. But I would-

n't change who I am. I have finally accepted who I am. I wouldn't want to be anyone else," she said. "Sure there are things I want to change about myself, but that is different."

In a year's time, Lasek would like to be in school and paying for her room on her own. She is attempting to enter City College this fall but admits it is likely she will miss the July deadline to enroll.

"I have a bad habit of sabotaging myself on a lot of stuff," she said.

A new life

At 2:52 p.m. on the Fourth of July, Jessica Lee Washburn gave birth to a baby boy she named Cameron. After leaving the hospital, she was able to bring her son home, to the Perramont.

The father of her child, who is in his 40s and lives at a homeless encampment in India Basin, has yet to meet Cameron. Washburn is afraid the basin is too polluted and not healthy for her baby.

"He wants to know Cameron and I want him to have that opportunity," she said. "But there is a lot of pollution there so I can't afford to get him out there and get him sick."

Washburn, 21, left Boston three years ago to move to San Francisco. When she arrived in the city, Washburn jumped between India Basin and Dolores Park, sleeping in front of Mission High School or in the park.

"It's pretty safe. I always camped in a group so I never had anything happen to me," she said. "I never stayed alone. I was afraid to stay alone."

She had tried speed while living in Arizona for a time, but when she arrived in San Francisco, Washburn began to shoot it up with a needle between one and five times a day. Last fall, she did a big hit with friends who were up for days. Yet she felt no effect from the drug and decided it was time to stop.

"I look back on it and my head is so much clearer now. I was going crazy and could have slipped into a speed psychosis. I was going downhill fast," she said.

Soon after she learned she was pregnant, she made her way to the Larkin Street Youth Shelter, where she enrolled in an internship program to become an HIV prevention outreach worker and worked on getting her GED.

"Larkin Street helped me improve my life," she said. "If you take advantage of the things they offer you, you can change your life around."

In April she received her GED but had to drop out of an internship.

Her pregnancy and moving into more stable housing has brought her closer to her mom,

whom she hadn't spoken to since she left home.

"I didn't want to talk to her when I was doing drugs. It would have put a spike through our relationship," she said. "We talk every day now. She is one of the people I can call when [Cameron] is screaming at 2 a.m."

She met James Morales, 22, eight months ago at the Wednesday night suppers for homeless youth hosted by Most Holy Redeemer, the Catholic Church in the Castro.

"It was the day before Thanksgiving," recalled Washburn, who said she immediately knew James was the one.

The two are engaged to be married, perhaps in three years, and Morales, who was married before, intends to adopt Cameron.

Morales stayed at nightly shelters during his time on the streets in San Francisco. Originally from Brooklyn, New York, he came out West with friends after his parents kicked him out of their house.

"Things between my parents and I didn't go well. I screwed up," he said.

After time on the streets of New York, Morales hopped on a Greyhound bus and arrived here two and a half years ago. He bounced around the shelter system, spent some time in Las Vegas, and returned to New York with a woman he met here, but then came back to San Francisco.

Since leaving New York, where he said he did a lot of cocaine, Morales has been clean from drugs.

"I have been clean the whole time out here. Since I have been out here it has been easier. There is no coke out here," he said.

He is working on completing his GED and last week began working on the remodel of the EVRC. The part-time job pays \$22 an hour and will help him pay for his rent and items for the baby. Next January he hopes to enroll in a digital audio internship through Larkin Street Youth Services. Eventually he would like to find a career that combines music and computers.

"Those are my favorite things," he said.

The couple said they like the freedom the Castro project gives them and feeling they are in control of their lives now.

"It feels good to be on our own but have the support of people behind us. They are encouraging us to be independent and be where a normal person would be at this stage in life," said Washburn. "I always dreamed at this stage of life I would not be having a kid but that I would be in college working toward where I wanted to be."

After taking a year off to raise Cameron, Washburn said she wants to resume pursuing a ca-

reer. She may pick up where she left off and complete her training to be an HIV prevention worker or go into the nonprofit sector.

"I don't want to just have a job. I want a career. I want to be somewhere and have a name for myself," she said.

The couple is hopeful they can move into their own apartment this fall and have a lead on a place in Daly City.

Washburn said, "We are trying to move up from here and trying to get a bigger place so that when Cameron starts walking he doesn't hit the wall."

Writing again

Munro is in the process of enrolling for classes at City College this fall and is waiting to hear if he will qualify for financial aid. Since moving into the hotel, Munro is no longer on general assistance. He landed himself a job as a busboy at Blondie's Pizza on Powell Street and now pays his monthly \$250 rent on his own.

He also just celebrated one month of being clean and not using speed. Friends on the street introduced him to the drug.

"They said this will keep you from being hungry when you don't have food for three days in a row," explained Munro, who said he would only spend \$20 out of his \$160 GA allotment on speed.

Most of his money went to buying Game Boy games. He recently bought himself a PlayStation and spends most of his money on games.

"It is like an addiction but it is not illegal," he said.

He is writing again, this time penning stories about his experiences on the street. He hopes to legally change his name to Eryk Washburn, partly to use as his pen name but also as a way to break free from his past.

Munro is the last name of his stepfather, whom he legally divorced at age 14 after being molested. He then entered the foster care system, and at 18, he was required to make it on his own.

"That is why I was on the streets. I couldn't go back to live with my mother," he said.

He ended up in Vermont where he had a job but lived in a tent in the woods. Only recently did he finally discard his old sleeping bag he had brought with him across country. With a place to stay, he reasoned there was no need to keep it.

"I am confident it won't happen unless this country starts up a draft again. I will go on the streets to avoid it," he said. "People say, 'You are crazy.' But I can see it happening." ▼

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OBITUARIES

Rick Thomas, a founder of Castro Street Fair, dies

by Cynthia Laird

Rick "Slick" Thomas, one of the original founders of the Castro Street Fair, died Tuesday, July 6 at St. Luke's Hospital of pneumonia. He was 55.

Mr. Thomas started the Castro Street Fair 31 years ago with the late Harvey Milk and the late Scott Smith. Milk had put a notice about the fair in his camera store window and Mr. Thomas came by and asked Milk if he could bring some of the street performers he played with from Fisherman's Wharf. The rest, as they say, is history, said Steve Gaynes, president of the fair board.

Gaynes told the *Bay Area Reporter* that Mr. Thomas would be



greatly missed.

"He worked on the fair every year for 31 years," Gaynes said. "It's real sad to see him go."

Gaynes noted that to the best of his knowledge, Mr. Thomas was not gay, but, nonetheless, he was part of the gay community.

Mr. Thomas worked with Milk and Smith on the fair until Milk's death in 1978, and then kept the fair going with help from his friends. He served on the board the whole time, including a stint as president. In recent years he had served as the booth chairman and was active in planning for this year's fair, which is scheduled for October 3. The fall event is one of the most popular street fairs in the city.

Mr. Thomas was also an accomplished street performer, musician, taxicab driver, and dispatcher. He loved to play fast pitch softball.

Mr. Thomas died with family and friends at his side, including

William Scott Oliver

March 4, 1962 — July 12, 2004



My name is Tom Hogendijk. On Monday, July 12th, Scott, my partner of only eight months, died from an overdose he took the Wednesday before. The note said he loved me and that I

was not to be mad at him. I am not mad. I am (and, I'm sure those who loved Scott are) greatly saddened and relieved, as he struggled long and hard with a tortuous methamphetamine addiction.

Scott was 42.

He was a magnificent gymnast and athlete. Spoke Russian fluently and was on track to earn his Masters degree from the Monterey Institute of International Studies. Of this he (and I) were very proud.

I miss Scott's warmth, kindness, graciousness, sweetness. I miss his strength. Scott was able to overcome tremendous obstacles. I admire him and respect him for that. And no matter how urban Scott would have liked people to believe he was, to the end, Scott remained, to me and many he touched, that wide-eyed country boy from North Carolina.

I will always love him. I will never forget him.

We will be remembering Scott on Saturday, July 31st at 9:30 a.m. at the Strybing Arboretum & Botanical Gardens in Golden Gate Park.

his brother Michael, sister-in-law Cindy, and close friends Pablo Heising and Jake Hesse. He is also survived by his nephew Jason, niece Kari, and grandnephews Andrew, Alex, Aden, and Preston.

A memorial service is scheduled for Saturday, July 24. People should call (415) 841-1824 for more information. Mr. Thomas's friends are sure that he would appreciate donations to a favorite humanitarian society, Gaynes said. ▽

Francis "Darryl" Riggin II



Darryl (A.K.A. Dee Dee, Iyehsa, and Witch depending on his mood du jour) died suddenly June 9, 2004, of heart failure in Palm Springs, California. Never dull, often outspoken, and sometimes ex-

asperating, he was always the life of every party. Darryl, 51, was a retired flight attendant with United Airlines. He traveled extensively and consistently changed the cities of his residence almost bi-yearly. Darryl had many loves which included his two Dashedunds, expensive jewelry, Liz Taylor, witty conversation, and always a good laugh. His kind heart and devilish manner will be sorely missed by his many friends and admirers. Darryl is survived by his two sisters, Stephanie Acree of San Rafael and Kathleen Pappo of Rancho Palos Verdes. No services are planned, but contributions in his memory can be

made to the Desert AIDS Project in Palm Springs.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization — and no poetry. We reserve the right to edit for style, clarity, grammar, and taste. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death. Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Poet and disabled activist Chris Hewitt dies

by Matthew S. Bajko

Gay poet, disabled activist, and Castro denizen Chris Hewitt died Tuesday, July 13 at San Francisco General Hospital due to complications from pneumonia. He was 58.

The British-born Hewitt was a familiar sight in the Castro and South of Market neighborhoods, where he would whiz down the streets in his motorized 150-pound wheelchair. The Union Jack attached to the helm. Mr. Hewitt contracted brittle bone disease before the age of 3 and spent the rest of his life confined to a wheelchair.

His disability fueled his poetry and writings, and Mr. Hewitt used the written word to bring attention to the discrimination and cruelty that disabled people face.



He contributed to *Bent: A Journal of Crip Gay Voices* and had countless poems published in various publications and poetry collections. His work appeared in the *New Yorker*, the *Advocate*, and *American Poetry Review*.

He appeared in the 2001 documentary *Crip Shots* by local filmmaker John Killackey and took part in the San Francisco Performances series. The book *Queer Crips: Disabled Gay Men and Their Stories*, (Harrington Park Press) edited by Killackey and Bob Guter, includes Hewitt's essay "Sticks and Stones."

Bay Area Reporter reviewer Jim Nawrocki wrote that Mr. Hewitt "describes several remarkable instances of insensitivity and ignorance that he has faced. These range from the taunts of teenagers to the rude comment, offered by a 'dignified-looking elderly man' who said, 'Well, you certainly got the short end of the stick, didn't you?' Hewitt describes these encounters not with self-pity, but with humor, strength, dignity, and

page 23 ▸

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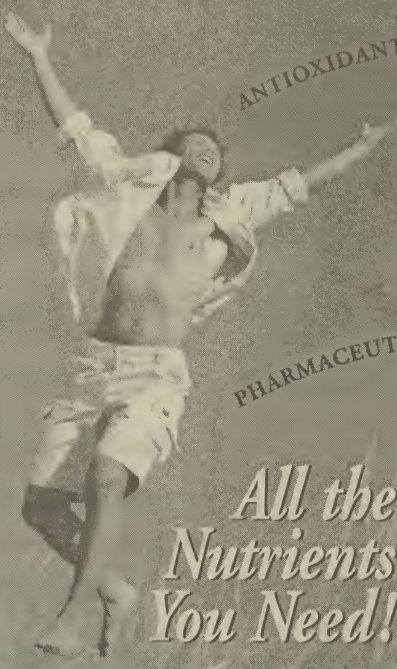
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Hairspray

by Jim Provenzano

Pity Mike Ditka. The former Chicago Bears football coach, Pro Football Hall of Fame tight end, restaurateur, and hairspray spokesmodel had to forego a career as the GOP's latest Chauncy Gardener.

With no political experience whatsoever, arrogant opinions, and vitriolic homophobia, he seemed a readymade prop to replace quitter Jack Ryan, who sleazed his way out of the Illinois Senate race after the scandal was revealed about Ryan's dragging his actress ex-wife to sex clubs for whatever it is Republicans do for kinky thrills.

"I don't know how I'd react under the scrutiny," said Ditka, in a *Chicago Sun Herald* interview. "I don't know how I'd react on the Senate floor if I got into a confrontation with somebody I didn't really appreciate or maybe didn't appreciate me."

Well, Mike, head-butting is usually frowned upon on the Senate floor, despite recent examples of behavior over the gay marriage debate. While dodging the GOP draft for the Senate slot, Ditka did expound about his views on the subject of your ability to wed.

"What's the matter with right and wrong?" Ditka said in the interview. "Talk about right and

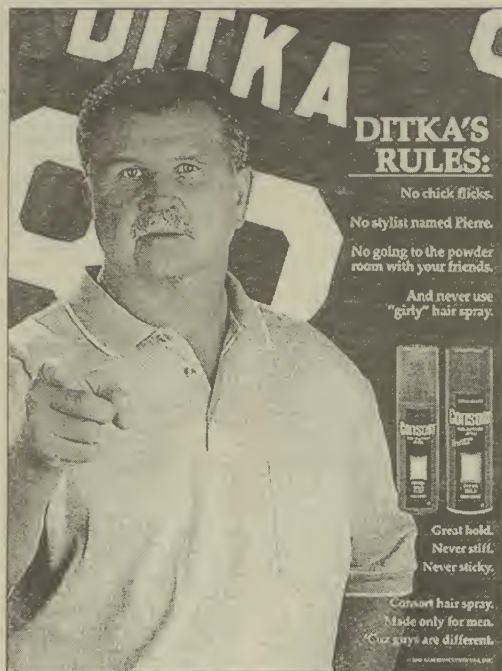
wrong. It's either right or wrong. There's no in-between," Ditka said. "And I'm not going to change, and you're not going to change me, no matter if some judge in the state of Massachusetts or the Supreme Court says it's right. It's not right. Wrong is wrong."

Yes, who needs "activist judges," except, perhaps around election time?

State Treasurer Judy Baar Topinka, the state's Republican chairwoman, told the *Sun Herald*, "We have many other candidates that could be star players" to replace Ryan, who was running against Democratic nominee Barack Obama.

Before refusing the puppet, er, Senate slot, Ditka met with Topinka and U.S. Senator George Allen of Virginia, a GOP bigwig whose father was the Bears official who selected Ditka in the 1961 draft. Nothing like having old friends. Ditka also spoke to U.S. House Speaker Dennis Hastert (R-Illinois). Hastert is a former amateur wrestler, beloved of the Republicans in that sport, and a proponent of overturning Title IX rulings.

Based on yet another completely fraudulent lie posted by alleged homosexual Matt Drudge on his GOP-sycophantic Web site, the Bushista dittoheads went into a shortlived mass hysteria, hoping for a Midwestern



Bad hair day: Mike Ditka and his anti-"girlie" ad.

Arnold-like coup.

But under federal election rules, Ditka would have had to give up a high-paying contract to blab about football on ESPN, a prized job, there being such a dearth of retired loudmouthed former pro football players and coaches. Ditka's freelance jobs shilling for a casino and car dealership would have had to go, too. So would the likes of his ads sell-

ing macho hairspray, not for "girly men."

You don't use Consort, the hairspray "made only for men" whose ads demand that one never use "girly" hair spray? Ditka posed in the ads, no doubt targeted to the macho comb-over set, extolling the virtues of the product that is "never stiff. Never sticky."

Oh, that's no fun. Maybe with a little help from erectile dysfunction drug Levitra, which Ditka has also promoted, not only his hair might get a rise.

I didn't know aerosol chemicals had a gender. But thanks for pointing that out, Mike.

It's too bad for the GOP. Ditka is a perfect Republican role model. Yak about sports, gamble, sell a used car, then bash gays without crinkling your coif.

Spiked heels

Some men know how to use hairspray – and wigs, hose, heels, and cleat couture – and still be butch on the playing fields.

Last Saturday's Miss Spikes Universe pageant proved that, unlike some retirees in the athletic realm, soccer players can jump genders just fine, thank you very much.

The fundraiser drag show, which included many raffle prizes from local businesses, will

help the Spikes as they host the International Gay & Lesbian Football Association's World Championships August 1-7. Golden Gate Park's Polo Fields will be filled with hundreds of soccer players from the U.S., Canada, and Japan, vying for the cup.

Over 100 audience members laughed and lavished praise at the LGBT Community Center last Saturday evening. Yours truly (having just flown in from a glamorous trip abroad – actually, Ohio) was honored to be one of several illustrious judges at this festive affair.

While picking a political puppet may be as easy as a greased palm for the GOP, deciding among 10 glamorous contestants who are also members of San Francisco's more accomplished sports teams proved a test of objectivity under pressure. So many to choose from!

Miss San Francisco's talent for providing accurate Muni directions from any two city corners proved locally relevant, as did her claim to owning a Gavin Newsom action figure. Miss Italy's fashion charmed, but her poetry perplexed. Miss Greece proved a gorgeous beauty in blue, but like the 2004 Olympics, she's not quite ready for competition. First runner-up Miss Canada proved gay marriage-friendly (in a wedding dress, no less!), and Montreal sleazy (in a little black mini).

In the end, Miss Holland, Finga Inda Dyke, now reigns as the current Miss Spikes Universe. Her combination faux-figure skating, juggling, and puppetry talent offering was complimented by her praising the benefits of worshipping the Gouda, and achieving enlightenment through cheese.

Kudos to the statuesque co-MC Shandi Burbwood (a.k.a. Bob Hartnagel) for leading the festivities, which included videos of the pageant's humble beginnings in various hotel rooms at previous IGLFA soccer championships.

To find out all about who these drag queens really are, to volunteer, or attend the IGLFA's championship, visit: <http://www.sf2004.org/> or www.sfsfikes.com. ▼

For recent columns, visit www.sportscomplex.org. Formal drag not required.

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Fed inaction on N-9 condoms

by Ed Walsh

Despite pressure from activists to remove the spermicide nonoxonyl-9 from condoms, the Food and Drug Administration is opting to do nothing about the product that critics charge increases the risk for HIV transmission while providing its users with no additional contraceptive benefit.

Last month, the FDA provided answers to questions on N-9 condoms posed earlier this year by the U.S. House Subcommittee on Criminal Justice, Drug Policy and Human Resources. Also, the FDA announced that it will allow vaginal contraceptive products containing N-9 to remain on the market but will require new labeling that informs users that N-9 does not protect against HIV and other STDs "and that frequent use by women at risk for HIV may increase their risk of getting HIV."

The FDA declined to require such labeling on N-9 condoms, and instead repeated what it has been saying for over two years, that it was "currently reviewing labeling of condoms with N-9 to make sure that information regarding appropriate use of this product is properly presented to the consumer in light of new information about the potential risks of N-9."

Roland Foster, a staff member on the Subcommittee on Criminal Justice, Drug Policy and Human Resources, was sharply critical of the FDA's inaction on N-9 condoms. He noted that as late as last August, the agency suggested on its Web site that N-9 lubricants provide an additional contraceptive benefit in case of condom breakage.

In its exhaustive report on nonoxonyl-9, the World Health Organization concluded that N-9 condoms provide no additional contraceptive benefit, and "should not be promoted."

N-9 has been shown to increase the risk of HIV transmis-

sion because it strips away the protective epithelial cells in the anus and vagina.

Foster told the *Bay Area Reporter* in an e-mail: "In light of the available science on N-9, its widespread use in the gay community, and the FDA's own misplaced recommendation, the FDA has a responsibility to require warning labels on these products and to protect the public against the risk of inappropriate N-9 use. N-9 products should be pulled from the shelves and be available only to heterosexual couples with a doctor's prescription. This is a no-brainer for HIV prevention."

Foster continued, "The subcommittee will weigh other options to convince the FDA to take actions to protect the public against inappropriate N-9 use. Product manufacturers, federally funded clinics and organizations, and the CDC also have some responsibility to fix this dilemma before anyone else mistakenly places themselves at increased HIV risk believing they are actually protecting themselves."

In its official response to the subcommittee's questions about the safety and efficacy of N-9 condoms, the FDA wrote that "a significant portion of the market for condoms with N-9 consists of heterosexual couples at low HIV risk who use this product for contraceptive protection. We believe that this is a reasonably safe use of a condom with N-9, and the data does not support removal of this product from the market for these low risk populations."

The agency noted that it has not been shown that N-9, when added to condom lubricants, increases the risk of HIV transmission because "condoms themselves are an effective barrier to transmission of HIV, and that N-9 does not compromise these barrier properties."

The FDA did not address the issue of the additional risk users face when an N-9-laced condom breaks. ▼

Chris Hewitt

◀ page 21

personality."

A recovered alcoholic, Mr. Hewitt befriended and supported numerous people he met through Alcoholics Anonymous. He also volunteered with New Leaf: Services for Our Community.

"He was especially loved in the gay community and reached out and sponsored probably dozens of men and women in various recovery programs," said Madison Kane, a friend of Mr. Hewitt's whom she met through Alanon. "He was always the first one to stretch out his hand. He would remove it from his wheelchair and say 'If you need a sponsor, call me. I am there for you.'"

Despite his brittle bones and suffering three strokes, Kane said Mr. Hewitt never lost his resolve to live. His humor, she said, was infectious.

"He had a very witty, dry sense of humor. He was very assertive, there was not a shy bone in his brittle-boned body," she said.

Though he lived in the South of Market, Hewitt would drive himself up to the Castro most days to work on his writing. He was a regular presence at Peet's Coffee on Market Street and at the

Dolores Park Café, where he would write.

"He just wanted to be in the gay community," said Kane.

Hewitt received a master's degree in English at the University of California, Davis in 1976 and a master's of fine arts in creative writing from the Iowa Writer's Workshop at Iowa University in 1981. He taught writing at numerous institutions, including the University of San Francisco, Fordham University, and Pace University.

He also served as an associate editor of *Art and Understanding*, a journal of art and literature about AIDS. In 1984 he won first place in the Kaleidoscope International Poetry Competition.

In one poem, titled *Reincarnation*, Mr. Hewitt said in his next life he would like to be a mighty poplar tree. It was not the tree's height that impressed him, but its leaves "whose mass comprises a swaying, / scintillating spire."

"Then I could grow up / trusting that my limbs, flexed / under stress, would not break, / as my fragile bones do now."

Mr. Hewitt is survived by his mother, Joan. Friends are hosting a memorial service on Saturday, July 31 from 1 to 4 p.m. in the Ceremonial Room of the LGBT Community Center, 1800 Market Street. ▼

BAY AREA REPORTER CLASSIFIEDS

LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO

REQUEST FOR QUALIFICATIONS

Consultant in Property and Business Improvement Districts Western Addition, San Francisco, California

The San Francisco Redevelopment Agency is seeking Statements of Qualifications from experienced consultants knowledgeable in the formation of property and business improvement districts. The Agency is interested in establishing one or more property and business improvement districts in the Western Addition Redevelopment Project Area A-2. Details follow:

Pre-submission meeting for prospective consultants: 10:00 a.m., July 21, 2004, at the Fillmore Jazz District Promotions Office located at 1286 Fillmore Street in San Francisco.

Statements of Qualifications due: August 3, 2004.

For a Request for Qualifications (RFQ) contact:

Denise Blades, Development Specialist, at (415) 749-2438 or

Denise.Blades@sfgov.org

San Francisco Redevelopment Agency

770 Golden Gate Avenue, San Francisco, CA 94102

The RFQ is also available on the Agency's web site at www.sfgov.org/sfra.

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Consumer Tip! Be aware of parking meters in San Francisco that do not give the correct amount of time for your money. If you receive a parking meter ticket in San Francisco and you believe the parking meter is inaccurate, contact the Department of Consumer Assurance and one of our inspectors will test the meter for accuracy. If the meter is found to be inaccurate, the Department can help you challenge the ticket. Provide the meter number and location of the meter when calling or using the online complaint form.

The Dept. of Consumer Assurance protects San Francisco's citizens by researching consumer complaints regarding the sale of goods and services sold by weight, count or measure. Consumer protection includes testing scales, price scanners and packaged commodities in retail stores, testing taxicab meters for accuracy, testing gasoline pumps and many other devices. Inspectors regulate quality standards for produce, plants and flowers and complete pest inspections to protect California's billion dollar agriculture crops from diseases. The department protects consumers and businesses from dishonest practices that include fraud, deceptive practices or negligence. The Department also handles insect identification, bee inquiries and provides information about the Alameda Farmers Market and Alameda Antique & Collectibles Market.

Contact the department to report possible fraud relating to weight, count or measure, deceptive packaging or advertising, retail store scanner pricing errors, inaccurate meters, short weight on products, substandard produce or illegal tobacco advertising. A consumer complaint form is available on our website at www.sfgov.org/casf or contact us directly with complaints. Help us promote equity in the marketplace in San Francisco!

For more information: San Francisco Department of Consumer Assurance, 501 Cesar Chavez, Suite 109A, San Francisco, CA 94124 (415)824-6100; fax:(415)285-8776;TTY:(415)285-1214Toll Free: (888) 966-SURE (7873) www.sfgov.org/casf

STATEMENT FILE A-0277181-00

The following person(s) are doing business as: Interprecision 864 26th Avenue, San Francisco, CA 94121. This business is conducted by an individual, signed David Groode. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-26-04. The statement was filed with the City and County of San Francisco, Ca. on 06-28-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277244-00

The following person(s) are doing business as: E & M Cafe 380 Golden Gate Ave. San Francisco, Ca. 94102. This business is conducted by an individual, signed Kwan Tsot. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07-01-04. The statement was filed with the City and County of San Francisco, Ca. on 06-30-04.

JULY 8, 15, 22, 29 2004

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: A-0270799-00

The following person(s) have abandoned the use of the fictitious business name known as: E & M Cafe. Located at: 380 Golden Gate Ave. San Francisco, Ca. 94102. This business was conducted by an individual signed James Yu-Chia Na. The fictitious name referred to above was filed with the City and County of San Francisco, Ca. on 10-20-03.

JULY 8, 15, 22, 29 2004

STATEMENT FILE A-0277257-00

The following person(s) are doing business as: Lombard Heights Nail Salon 3288 Steiner St. San Francisco, Ca. 94123. This business is conducted by a general partnership, signed Trn Thi Thu Thuy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-30-04. The statement was filed with the City and County of San Francisco, Ca. on 06-30-04.

JULY 8, 15, 22, 29 2004



STATEMENT FILE A-0276515-00

The following person(s) are doing business as: Vinicios Maraes' Cleaning 2038 McAllister St. #5 San Francisco, Ca. 94118. This business is conducted by an individual, signed Vinicios M. Maraes. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-04-04. The statement was filed with the City and County of San Francisco, Ca. on 06-04-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277094-00

The following person(s) are doing business as: Nonprofit Management Advisors 55 Norfolk St. #202 San Francisco, Ca. 94103. This business is conducted by an individual, signed John Osborn. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01-1-04. The statement was filed with the City and County of San Francisco, Ca. on 06-25-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277025-00

The following person(s) are doing business as: Breaking Orbit 338 Divisadero St. San Francisco, Ca. 94117. This business is conducted by an individual, signed Martha A. Young. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-01-04. The statement was filed with the City and County of San Francisco, Ca. on 06-23-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277062-00

The following person(s) are doing business as: Corsi Partners, Inc. 480 Pacific Ave. San Francisco, Ca. 94133. This business is conducted by a corporation, signed Marc Corsi. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-24-04. The statement was filed with the City and County of San Francisco, Ca. on 06-24-04.

JULY 1, 8, 15, 22 2004

STATEMENT FILE A-0277136-00

The following person(s) are doing business as: Bibliohead Bookstore 334 Gough St. San Francisco, Ca. 94102. This business is conducted by an individual, signed Melissa Richmond. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-25-04.

JULY 1, 8, 15, 22 2004

Architecture and Engineering Services Classroom/Lab Complex for Theater, Music, Film/Media Arts Programs AND Performing Arts Center Request for Qualifications

The San Francisco Community College District (District) announces a Request for Qualifications (RFQ) to provide full service architecture and engineering services for the Classroom/Lab Complex for Theater, Music, Film/Media Arts Program and the Performing Arts Center (Performing Arts Complex-Center) located on the Ocean Avenue Campus. Respondents shall submit their qualification documents as specified in the Request for Qualifications (RFQ) package to the Office of Facilities Planning & Construction prior to 5:00 pm Monday, September 20, 2004.

The RFQ package will be available after Thursday, June 24, 2004 at no cost on the District's website: www.ccsf.edu/build and may be requested via fax at a cost of \$25.00 or in person at a cost of \$20.00 from:

Ms. Marian Lam
Office of Facilities Planning & Construction
50 Phelan Avenue, B-601
San Francisco, California 94112
F: 415-239-3947 • T: 415-452-5277

An RFQ Informational Meeting for interested firms will be held on Friday, July 16, 2004 at 3:00 p.m. in the Diego Rivera Theatre at the Ocean Avenue Campus, 50 Phelan Avenue, San Francisco. A second RFQ Informational Meeting (repeat) will be held August 20, 2004 at 3:00 p.m. in the same location.

Questions concerning this RFQ may be directed to the District's Project Manager: David Liggert. Questions or comments must be submitted in writing via fax (415) 239-3947 or e-mail to dliggert@ccsf.edu.

The policy of the San Francisco Community College District is to ensure full and equal business opportunities for all Small Local Business Enterprises (SLBEs) wishing to do business with the district. SLBE firms responding as prime consultants will be granted up to 10% incentive points throughout the process. It is the district's intent to provide equal opportunity for a diversity of firms seeking to do business with the district. Lead design firms responding to this solicitation must compose their team of sub-consultants in a manner that is non-discriminatory.

Small local, minority and women owned businesses are encouraged to take advantage of prime and sub-consultant contract opportunities made available through the SLBE program. The SLBE sub-consultant participation goal for this project is thirty-five percent (35%) of the total contract dollar value, throughout the life of the contract.

07/22/04
CNS-701934 • BAY AREA REPORTER

City and County of San Francisco Department of Human Services Request for Qualifications # 286

Dear Potential Applicant:

The City and County of San Francisco's Department of Human Services (DHS) seeks an individual to provide liaison services to clients who perform work assignments as an employability requirement in the Department's County Adult Assistance Programs (CAAP) and/or Food Stamp Program.

CAAP includes the Personal Assisted Employment Services (PAES), Supplemental Security Income Pending (SSIP), General Assistance (GA) and Cash Assistance Linked to Medical (CALM) programs. The liaison will investigate, respond to, and assist in resolving concerns and conflicts between CAAP participants, city agencies and community based organizations where work is performed as a community service in exchange for public assistance. An RFQ packet may be picked up at SFHHS, Office of Contract Management, 1650 Mission Street, Suite 300, on or after Friday, July 9, 2004. Office hours are from 8:30 AM to 5 PM. RFQ packets will also be available on the Internet at <http://www.sfgov.org/ocm/purchasing.htm> click BIDDS and Contracts Database, then the Consultants and Professional Services link and look for RFQ #286. For further information, call Esperanza Zapien at (415) 557-5657. Due date for responses is July 27, 2004 at 3:00 PM. NO EXCEPTIONS.

07/22/04 • CNS-699799 • BAY AREA REPORTER

STATEMENT FILE A-0277148-00

The following person(s) are doing business as: Ego Products 887 Bush St. # 502 San Francisco, Ca. 94108. This business is conducted by an individual, signed Eugene Baher. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-15-04. The statement was filed with the City and County of San Francisco, Ca. on 06-28-04.

JULY 8, 15, 22, 29 2004

STATEMENT FILE A-0277362-00

The following person(s) are doing business as: 1207-1209 Guerrero Homeowners 1207 Guerrero St. San Francisco, Ca. 94110. This business is conducted by 2 Homeowners Association, signed Robert Anderson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07-02-04. The statement was filed with the City and County of San Francisco, Ca. on 07-02-04.

JULY 8, 15, 22, 29 2004

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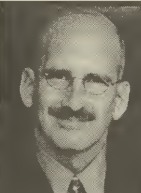
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LEGAL NOTICES

STATEMENT FILE A-0277274-00

The following person(s) are doing business as: CLUBSEEN Magazine 1177 Polk St. Ste. #305 San Francisco, Ca. 94109. This business is conducted by an individual, signed Robert Kang. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-30-04.

JULY 8, 15, 22, 29 2004

STATEMENT FILE A-0277368-00

The following person(s) are doing business as: 333 International, LLC 66 Clipper St. Ste. #2 San Francisco, Ca. 94114. This business is conducted by a Limited Liability Company, signed Andrew J. Oliff. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 07-02-04.

JULY 8, 15, 22, 29 2004

STATEMENT FILE A-0277471-00

The following person(s) are doing business as: Qeester, 460 Post St., San Francisco, Ca. 94102. This business is conducted by an individual, signed Timothy Blackmore. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/21/04. The statement was filed with the City and County of San Francisco, Ca. on 07/09/04.

JULY 15, 22, 29, AUG. 5, 2004

STATEMENT FILE A-0277309-00

The following person(s) are doing business as: Shanti, 730 Polk St., San Francisco, Ca. 94109. This business is conducted by a corporation, signed H Sims. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05/10/04. The statement was filed with the City and County of San Francisco, Ca. on 07/01/04.

JULY 15, 22, 29, AUG. 5, 2004

STATEMENT FILE A-0277075-00

The following person(s) are doing business as: Freedom-of-Teach, 425 Market St., Suite 2200 San Francisco, Ca. 94105. This business is conducted by a corporation, signed Tareq Mirza. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06/23/04. The statement was filed with the City and County of San Francisco, Ca. on 06/24/04.

JULY 15, 22, 29, AUG. 5, 2004

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STATEMENT FILE A-0277419-00

The following person(s) are doing business as: Dorian Newsletter, 1923 35th Avenue San Francisco, Ca. 94116. This business is conducted by an individual, signed Cynthia Y. Lim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/07/04.

JULY 15, 22, 29, AUG. 5, 2004

STATEMENT FILE A-0277454-00

The following person(s) are doing business as: A&M Snacks, 1228 Gateview Ct. #C San Francisco, Ca. 94130. This business is conducted by a general partnership, signed Antoinette James. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/08/04. The statement was filed with the City and County of San Francisco, Ca. on 07/08/04.

JULY 15, 22, 29, AUG. 5, 2004

STATEMENT FILE A-0277385-00

The following person(s) are doing business as: H3, 1221 Harrison St., Suite #6, San Francisco, Ca. 94103. This business is conducted by an individual, signed Mark T. Haynie. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/06/04.

JULY 15, 22, 29, AUG. 5, 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE # CNC 04541450
In the matter of the application of Chriseli Anne Bethea Borja for change of name. The application of Chriseli Anne Bethea Borja for change of name having been filed in Court, and it appearing from said application that Chriseli Anne Bethea Borja has filed an application proposing that his/her name be changed to Joseli B. Mallari. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the ninth day of September at 9:00 am of said day to show cause why the application for change of name should not be granted.

JULY 22, 29, AUG. 5, 12, 2004

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E32

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E30

STATEMENT FILE A-0277384-00

The following person(s) are doing business as: Banana Best, 554 Commercial St., San Francisco, Ca. 94111. This business is conducted by an individual, signed Vena Shotivayaratana. The registrant(s) commenced to transact business under the above listed fictitious business name or names on NA. The statement was filed with the City and County of San Francisco, Ca. on 07/06/04.

JULY 15, 22, 29, AUG. 5, 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are Ma Gina Yu and Ma Jian Zhan. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at 300 Taraval St. San Francisco, Ca. 94116. Type of License applied for:

21 - ON-SALE GENERAL

JULY 22, 2004

STATEMENT FILE A-0276973-00

The following person(s) are doing business as: Grayson Sinclair Bourne Design, 2327 20th Ave. San Francisco, Ca. 94116. This business is conducted by an individual, signed Grayson S. Bourne. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 06-22-04.

JULY 22, 29, AUG. 5, 12, 2004

STATEMENT FILE A-0277450-00

The following person(s) are doing business as: Wright Way Property Management, 558 Filbert Street, San Francisco, Ca. 94133. This business is conducted by an individual, signed Greg Wright. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/08/04. The statement was filed with the City and County of San Francisco, Ca. on 07/08/04.

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LEGAL NOTICES

STATEMENT FILE A-0277633-00
 The following person(s) are doing business as: Kiki Yo, 605 B Chenery Street San Francisco, Ca. 94131. This business is conducted by an individual, signed Kirklan C. Taber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/15/04. The statement was filed with the City and County of San Francisco, Ca. on 07/15/04
JULY 22, 29, AUG. 5, 12, 2004

STATEMENT FILE A-0277614-00
 The following person(s) are doing business as: Mark Tetrault Design, 3851 26th Street, San Francisco, Ca. 94131. This business is conducted by an individual, signed Mark Tetrault. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/02/04. The statement was filed with the City and County of San Francisco, Ca. on 07/15/04
JULY 22, 29, AUG. 5, 12, 2004

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STATEMENT FILE A-0277683-00
 The following person(s) are doing business as: Mobile Health Consultants, 1058 Haight Street, San Francisco, Ca. 94117. This business is conducted by co-partners, signed Jay J. Kerzner. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 07/16/04. The statement was filed with the City and County of San Francisco, Ca. on 07/16/04
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Once I was a humble lawn ornament. Then I got nabbed.



Now it's off to see the world nestled amongst the thang-like thingies.



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Queen for a day.



I pray I don't have a wardrobe malfunction.



Slippery little bugger. The soap, I mean.




Oh my! (Coconuts galore...)



(sighhhhh)

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Behind the curtain in two famed lives
'Nina Simone - Break Down & Let It All
Out,' and Maureen O'Hara's 'Tis Herself.'
pages 38 - 39

Entangled eroticism
'Raw Footage' of Claudio
Martin & Patrick Downs.
page 43



Diva misbehavior
The annual farewell of
Vera Galupe-Borszykh.
page 37



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 30 • 22 July 2004



The full-figured girl returns

Jane Russell sings ...
to the B.A.R. by Adam Sandel

Tall... Terrific... and Trouble!" screamed the ad line for *The Outlaw*, the 1943 film that introduced the world to Jane Russell and her spectacular cleavage. The sultry sexpot returns to San Francisco for the gala tribute *Ladies and Gentlemen Prefer Jane Russell!* on Friday at the Castro Theatre. The evening will feature a live performance by Russell and special guests, and a rare screening of her film *Gentlemen Prefer Blondes*. It promises to provide a happier experience for Russell than *The Outlaw's* ill-fated San Francisco premiere.

Millionaire Howard Hughes produced and directed the film specifically to challenge Hollywood censors and the notorious Hayes Code. After an extensive talent hunt, he discovered Russell working in his dentist's office and cast her as "Rio," the love interest for Billy the Kid, played by Jack Buettel.

Russell says that the most memorable part of her film debut was "the fact that a picture that should've taken eight weeks to make took nine months. Howard had never directed a film before, and we thought he should never do another." He never did.

"He was a nice guy and very polite, but he made us do take after take after take," she says. "Jack and I didn't know any better because we had never done a film before, but Thomas Mitchell finally flipped his wig. He screamed at Howard, stormed up and down, threw his hat on the floor and stomped on it. Howard looked up and said, 'Tom, did you say something?' Jack and I were in hysterics."

Hughes also designed a bra for Russell to wear in the film, or as she puts it, "He tried. I threw it under the cot in the dressing room and never wore it. He was trying to make a smooth bra without seams, which they now have. He really was a brilliant man."

"The picture that couldn't be stopped!" had its premiere in San Francisco. "It was jam-packed because people wanted to see this 'naughty' picture," says Russell. "But there was only one scene with some bosom in it — when I had to lean over Jack. It's rated PG today. Now you get cleavage from the back and the front!"

For the premiere engagement, Hughes planned for the stars to perform a live scene on stage before the film. "They had this big, beautiful curtain with leaves on it, and as it was going up, the curtain got stuck at about Jack's knees, and that was it," she says.

"As we went back to the hotel, Howard was hanging off the cable car, and he felt so bad because we never got to see the picture, because it was so packed. We final-

page 34 ►

Canadian club

k.d. lang to croon at Davies Hall

by Kevin Davis

Wild Alberta Rose k.d. lang reveals her androgynous sex appeal, charisma and purely intimate, inimitable voice, accompanied by the San Francisco Symphony string section this Thursday and Friday, July 23 & 24 at Davies Hall.

Lang will cover songs she labels "spirituals of geography" from her own repertoire and from her new album, *Hymns of the 49th Parallel*, interpretations of the Canadian folk songbook. In the homestretch of a 46-date North American tour, wolf-whistling, swooning audiences have offered multiple standing ovations, and critics proffered adjectives like flawless and revelatory.

These emotional love letters to Joni Mitchell, Leonard Cohen, Neil Young, Jane Siberry, Ron Sexsmith, Bruce Cockburn and the Canadian folk aesthetic are rooted in charity, expansive agrarian pastures, long, dark desolate winters and introspection.

"These songs are my heritage," lang, 43, told the *BAR* by phone with the same casual deportment she conveys in onstage repartee. "They construct my musical DNA. In order to perform this homage, I had to sing with as much purity as possible. The approach is simple emotional response. I stayed out of the way and let my emotional memory provide the momentum to sing and interpret."

"My mission is always to get more honest, more real, and more vulnerable with my singing," she said.

In *Hymns*, she lends her powerful alto to subtle, stripped-down interpretations. Her bond with audiences arises from focused deference to the elegant words. "I believe recording is a promotion for singing live," lang said. "Because of the taxing nature of being on the road, I made a promise that I'd give 129% onstage, or it's not worth it. It's too much work for the crew busting their butts. Music is all about communicating, reciprocity between the singer, the paint on the wall and the audience, letting whatever needs to happen happen. I do live in the moment, in that vortex."

page 44 ►



SECOND OF TWO SECTIONS

Fight illiteracy: read this column

Ascending testicles, lyrical fancies, and other human behavior

by Roberto Friedman

Last week's news report of the plummeting number of Americans who actually read books gave Out There real reason to ruminate. We've long wondered why people around us are so given over to their endless fidgeting with cellphones, wireless rigs, palm pilots, gameboys and other gizmos. Now we know it's because they've probably forgotten how to read, and have to occupy themselves in their idle moments somehow.

We've just finished one of those books we still read for pleasure, *Wake Up, Sir!* (Scribner) by the humorous novelist Jonathan Ames. Out There was on the



Jonathan Ames goes on the road.

verge of describing Ames as a "writer's writer," but that expression has always seemed a little silly to us. Who better than another writer to notice when a sister scribe has pulled off a good one?

Ames' alter ego Alan Blair is a young novelist whose good fortune it is to be offered a residency at an upstate New York artists' colony that sounds suspiciously like Yaddo. He has a novel in progress, a whopper of a drinking problem, and a penchant for grappling with such weighty themes as the Jewish Question



One Ring Zero is Michael Hearst, Joshua Camp, plus one.

and the Homosexual Question. Blair's not gay, but he does have "this occasional fantasy of being in prison and forced to play a feminine homosexual role." And he travels with his valet named Jeeves.

This last, of course, sets off bells that chime the name of Bertie Wooster, author PG Wodehouse's genial buffoon, who employed the original Jeeves. PGW has always been a guilty pleasure for us. Is brilliant comic writing with no social conscience good enough for posterity? Wodehouse's politics weren't so good, and the plummy aristocrat he portrayed no longer existed even when he first depicted it. We're rather relieved he never grappled with questions of anti-Semitism or homophobia in his fiction, because we've a sneaking suspicion he'd have turned up on the wrong side.

But Plum was a bloody funny writer, and we do treasure our battered-up Wodehouse volumes. So, too, our Ames. He read from *Wake Up, Sir!* on Monday night at Booksmith, appearing with

Brooklyn lit-rock band One Ring Zero, a duo of Michael Hearst and Joshua Camp plus one, who have a new album out, *As Smart As We Are*, songs with lyrics by Ames, Margaret Atwood, Dave Eggers, Rick Moody and other big-name writers. They sang lyrics by Paul Auster, Daniel Handler aka Lemony Snicket, Denis Johnson, and

Ames, a song about his ascending testicle. Aren't you glad you can read?

Rude behavior

Syndicated advice columnist Meryl Cohn aka Ms. Behavior offers tips on gay and lesbian etiquette in her column for gay newspapers. She had the foresight to trademark the Ms. Behavior name. Now she is suing *The Boston Globe*, which in March launched an advice column by etiquette coach Millie Downing entitled "Miss Behave." Too close for civilized comfort?

Ms. Behavior demands the *Globe* stop running Miss Behave. *Philadelphia Gay News* reported the newspaper's attorney's response: There could be no confusion between the two handles be-

cause Cohn's columns are "directed to a gay and lesbian audience and generally concern somewhat risqué topics," while Miss Behave generates copy "concerning much more commonplace etiquette-related issues."

Say what? So gay manners are always risqué, while straight concerns are *de facto* more commonplace? We wonder if divorcée Jeri Ryan would agree.

Anyway, what does the *Globe* think goes on in an etiquette column devoted to gay and lesbian manners?

"Should one use the guest cum towel? Where should one properly place it after use?"

"Does one place the buttplug to the left or the right of the large vibrator when setting the table?"

Etiquette-wise, would it be rude of us to give the *Globe*, which is owned by The New York Times Co., a big gay Bronx raspberry?



Colin Farrell's full-frontal cut.

Inch by inch

By now we've all heard the story about *A Home at the End of the World*, opening this weekend, cutting leading man Colin Farrell's full-frontal nudity scene because he is just too well-endowed. It got women in test audiences too excited, and made the straight men too uncomfortable. Well, excuse us! Perhaps Farrell should be encouraged to reveal all in his next big feature, and give us another reason for his being cast as Alexander the Great.

Entertainment Weekly quotes Farrell on his full monty: "Let me tell you, it ain't nothing to [bleep] write home about." About the famous scene he said, "It's nothing, man! I walk to a door and you see my [bleep] and I walk out of the shot. It's dark and it's three inches, uh, seconds long." False modesty?

Meanwhile, some longtime OT readers may recall our unseemly fascination with the long, sordid Tom Cruise saga. Now, a new wrinkle, in the form of a curious reference to TC in last Sunday's *New York Times*, in an article about the new Mark Wahlberg-produced HBO show *Entourage*, based on the exploits (and exploiting) of his own real-life posse. Quoth the *Times*, "The biggest question about *Entourage* may be why Mr. Wahlberg would decide to expose the often embarrassing circumstances of his own social life to millions of HBO subscribers. It's as if Tom Cruise were starring in a fable about Hollywood secrecy, or Jennifer Aniston and Brad Pitt were writing a script about high-profile coupledom..."

Now, exactly what Ho'wood

secrecy does this refer to? Does Mr. Cruise perchance have a sexual secret? One that's so well-known that the *Times* can wink about it? It's fascinating to read such a blatant reference to Those Rumors in the hallowed pages of the Old Gray Lady.

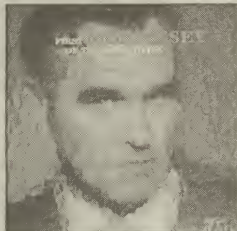
OT playlist

Every now and again someone will stop by our office and inquire, "What is that strange and delightful music you're listening to?"

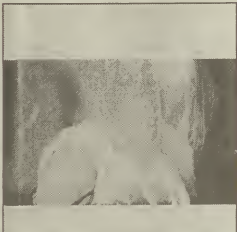
We'll tell them, to which oftentimes comes the reply, "Oh, well, will you turn it down?"

So we thought we'd take a spin around the dial, sample some of the music that turns up around here until it gets turned off.

Showtime's *Queer As Folk* is back (Tommy Boy), or has it ever really gone away? The 4th season soundtrack is in stores, featuring 14 songs including QAF theme "Cue the Pulse To Begin" from Burnside Project and "Love of the Loveless" from The Eels. We also rather related to the lyric on Andrea Menard's "If I Were a Man." Good music for those pulsing periods in one's life when reality resembles a gay soap opera.



Morrissey's sonic love letter to his Latino gangbanger fan-base, "First of the Gang To Die," is out on a single CD with three new songs. We heard Moz sing "Mexico" in concert last year when he toured with The Jaguares: "If you're rich and you're white, you think you're so right. I just don't see why this should be so." M. observes of the "Teenage Dad on His Estate," "He's happy so leave him alone, with his methadone." The title of "My Life is a Succession of People Saying Goodbye" is self-explanatory.



Singer-songwriter Sam Phillips sounds so much more fulfilled now that she's gone over to Nonesuch to release a boot and a shoe. Is she feeling footloose, perhaps? "Dig baby, you're a rock man, you're a powder man, a draw man, a driller. The harder I make it for you, the better you like it." We say! Phillips' hubby T Bone Burnett played bass, produced, and sounds like he's getting some.

Brazilian songbird Bebel Gilberto's new album is now released in North America. She sings an English version of Caetano Veloso's lilting "Baby," but her own songs with sultry Portuguese lyrics are the most satisfying.

page 35 ►

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Venturing outside the queer core

A gay and lesbian theater company from Chicago is reborn on the Peninsula

by Richard Dodds

A gay and lesbian theater company that briefly flourished in Chicago is being reborn in the Bay Area with a revised mission.

"In Chicago, we were focused on showing positive images of gay and lesbians," said Jeffrey Hoffman, artistic director of theatre Q. "Here in the Bay Area, we don't really have to worry about showing a positive image, so we decided to show an evolving image, things that people sometimes don't expect to see."

For its first production since reconstitution, theatre Q is offering David Marshall Grant's *Snakebit*, a 1999 play about a friendship between a married couple and a gay man, and how unspoken fears threaten to destroy the relationship. It was first staged locally by New Conservatory Theatre Center in 2001, but theatre Q will be bringing the play to audiences outside the queer core of San Francisco.

Snakebit will run Aug. 5-22 at the Mountain View Center for Performing Arts, and then will move to the Dean Leshner Center in Walnut Creek for a Oct. 1-23 run. Both runs are co-productions, with Dragon Productions in



Theatre Q will present *Snakebit* in Mountain View and Walnut Creek.

Mountain View, and with ACT Now! in Walnut Creek.

"What we were missing in Chicago," Hoffman said, "was the

support of the theater community around us. But now we have two established companies who

page 44 ►

Chinese checkered

TheatreWorks sees 'Red' in Yew's play.

by Richard Dodds

In *Red*, playwright Chay Yew sets out to take a cultural apocalypse and view it through an achingly personal prism. It's a heady ambition that is only sporadically achieved.

Most of the action in the 1999 play takes place in flashback form during the years of China's notorious Cultural Revolution. Beginning in 1966, largely under the leadership of Mao Zedong's wife, the country's younger generation was incited to destroy the artistic, cultural, and intellectual traditions of its elders. For a decade, these empowered youthful brigades complied with frightening enthusiasm.

Yew reduces this generational chasm to three characters, or so it seems. Crucial pieces of information are purposefully withheld before being dropped like little plot-bombs at key moments in both acts. The play needs these manufactured detonations to help sustain attention, and so they will not be revealed here.

But the basic story focuses on a celebrated veteran of Beijing opera, famous for his performances in female roles, and his love-hate relationship with a wide-eyed girl who desperately wants admittance into the all-male art form. She grows up to be one of the cultural revolutionaries who chooses to persecute her



Francis Jue as Beijing opera star.

former mentor. A visiting Chinese-American author provides the context for the increasingly revelatory flashbacks.

Not all of the play is as bracing as it should be, with repetition, manufactured debates, and cliché dialogue taking their toll. It all might work better if Francis Jue, as the opera star, had found a way to convey the character's emotional state without resorting to actorish devices. Jue, who starts out playing the character as a demanding old queen, can certainly work up a head of saliva-spewing dramatic steam, but we can never begin to forget we are watching an actor hard at work.

Grace Hsu skillfully handles the role of the opera protégé, both

in her guise as an eager youngster and as a ruthless member of the Red Guard. As the visiting author, Allison Sie provides a countering Western eye on the proceedings, though the character has some of the dumber dialogue. At one point, she seriously compares an audience with Mao to a meeting with Oprah.

The attractive TheatreWorks production, directed by Robert Kelley, is not strong enough to obscure the play's uneven machinations, or a lead performance that can't find a believable footing in an arcane world.

Red will run at the Lucie Stern Theatre through Aug. 8. Tickets are \$20-\$50. Call (650) 903-6000 or go to theatreworks.org. ▼

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The trouble with 'Twist'

Charles Dickens' epic novel is updated for naught

by David Lamble

In 1991, Gus Van Sant cobbled together an odd marriage between a swashbuckling Shakespearean history play and a bitter-sweet romance about rent boys on the streets of Portland, Oregon. *My Own Private Idaho* was a quick indie hit, and established a new film subgenre: boy prostitutes who were anything but happy hookers. There have since been a succession of quirky rent-boy heroes, who usually come to a bad end, but not before providing us with a breathless moment, or at least a giggle or two. A new Canadian melodrama about hustler boys in Toronto breaks faith with this implicit bargain, and in the process stands Charles Dickens on his head.

The idea to update Dickens' *Oliver Twist*, in its time a scathing report on British workhouses of the 1830s, and have the cutthroats Oliver falls in with be prostitutes instead of pickpockets, has promise. In the hands of Canadian actor and 25-year-old filmmaker Jacob Tierney, *Twist* is Dickens turned inside-out, taking the spotlight away from Oliver, and showcasing The Artful Dodger instead.

Dance card

The handsome blond newcomer Joshua Close plays Oliver like a boy forever waiting to be

asked to dance. As Dodge, Nick Stahl gives his trademark mix of surly and sensitive qualities. When Dodge first spots Oliver in a coffee shop, we soon realize that he's about to make Oliver an offer he should but won't refuse. These opening moments of the boys' relationship are the film's most compelling. Oliver, eager to talk to somebody, becomes giddy and girlish. Dodge pretends to listen while we know he's readying the hook for Oliver to join his little band of "loose women."

A screen relationship may be doomed to end badly, but we should think it has other possibilities. Tierney obviously comes from that school of actors-turned-directors who believe that all moments should be bitter moments. Oliver's stray-puppy attempts to seduce Dodge — curl-

ing up at his feet on the couch they share for a night, pricking Dodge to talk about his past, planting sly kisses on Dodge's lips when he thinks the older boy is asleep or nodding out from a heroin high — all come to naught. The boys of *Twist* are perhaps the world's only hookers who never seem to take their clothes off. Instead, they waft aimlessly across the screen like clouds of inert gas.

The problem with *Twist* is that young Tierney thinks he's smarter than the then-young Dickens who first conceived of Oliver. Tierney gives us Dickens stripped not only of his sentimentality, but of his reformer's hope for a better future. *Twist* is one of a growing number of films that use male prostitution as a metaphor for both embattled masculinity and Generation Y's



Dodge (Nick Stahl) meets Oliver (Joshua Close) in a coffee shop in *Twist*.

sour take on our cesspool-like global village. The one thing this

Oliver does not want is, "More." Opens Friday. ▼

All aboard the party train

'Festival Express' full of rock stars comes to the screen

by David Lamble

The past may be a totally imaginary place, but you won't think so after spending 90 minutes onboard a Canadian

National train with several dozen musicians who collectively expressed a second American Revolution. Politicians who are still running against the '60s are running against a vision of life vividly depicted in the astonishing new

concert film *Festival Express*.

Once dubbed by *Rolling Stone* magazine "The Million Dollar Bash," this long-buried footage shows the great party that broke out when a couple of brash promoters chartered a train to carry the era's hottest acts — Janis Joplin, The Band, the Grateful Dead, Buddy Guy — across Canada. It was early July 1970, and music fans of an anarchist bent objected to paying \$14 for a two-day concert with 20 bands, exclaiming that music should be free, an ironic prelude to today's battles over downloading. This led to a head-bashing melee with police as the train departed Toronto. In an interview, the Dead's Bob Weir explains the Zeitgeist of these skinny, rambunctious Canadian kids. "These people looking to bust cops' heads, they were pathologically anti-authoritarian. I know because I'm that way myself."

These kids were spoiling for a brawl, but in promoter Ken Walker, they more than met their match. Walker is more than just a free-booting rock capitalist and abominable showman of the Bill Graham variety. As much as he was interested in making money, Walker clearly had a more mysterious agenda, insisting that his performers had, among other perks, 24/7 access to a real dining car aboard the train, with real sandwiches, "not spam."

Bob Smeaton (director of the *Beatles Anthology*) and sound genius Eddie Kramer have shaped 45 or more hours of raw footage and messy sound elements into a home-movie-like peek at rock's royalty drinking and jamming together. A disheveled musician boasts of going days without sleeping, bathing or seeing a newspaper. Buddy Guy says the train was not for sleeping. "After an hour in bed, you were afraid you missed out on something."

When the booze runs low, Walker stops the train at a trackside liquor store in Saskatoon to refuel. The Dead's Bob Weir recalls avoiding the vat of Canadian Club with LSD tabs floating inside. Another stoned musician remembers his first view of the au-



Janis Joplin easily steals the show.

rora borealis.

Primal cry

For a single performer to steal this 12-ring circus in one heart-stopping moment is quite a feat, but Joplin does just that in a rendition of "Cry Baby" that just blasts off the screen with all the power of today's 5.1 technology. Powerful as the lyrics to this ultimate needy blues-ballad are, it's the picture of Janis that may cause you to lose it, her bloated, acne-scarred face held in a tight closeup just wailing her heart at us, in a rush of emotion that, Joplin biographer Alice Echols notes, often hovered in a special, scary place between a train wreck and Nirvana.

Recently, an avalanche of cool films have tried to define just what the kids of the '60s were up to: overthrowing the government, kicking the patriarchy in the nuts, abolishing gender orthodoxy, getting high because you could: all have been argued as the core of the revolution. Given its raw footage of insanely talented musicians who were oblivious to being filmed, *Festival Express* perhaps comes the closest to displaying what Echols says was Janis' dream. "Rock 'n' roll was there to turn on the switch in kids' brains to the fact that life was rich with possibilities. 'You may not end up happy, but I'm fucked if I'm not going to try. That's like committing suicide the day you're born, if you don't try.'" Opens Friday. ▼

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You don't have to be Jewish...

To enjoy the San Francisco Jewish Film Festival

by David Lample

Some choices from the 2004 San Francisco Jewish Film Festival, playing July 22-29 at the Castro Theatre, then through August 9 in Berkeley, Mountain View and San Rafael.

Garden Nestled in a shabby part of Tel Aviv, two beautiful Arab boy hustlers decide what they'll be if they grow up. Nino and Dudu met during a fistfight and are now soulmates. Cast out by their families for being gay, and choosing life as prostitutes over suicide martyrdom, they're challenged by each night on the street.

Nino, 17, with a boyish swagger that makes his joints go weak in the knees and offer him free rent, keeps bugging skinny Dudu, 18, to kick his heroin habit. Dudu rags on Nino to stay at the Israeli youth reformatory as a way out of his dead-end existence. We see Dudu in a hospital emergency room after two different street assaults, while Nino tells a female youth outreach worker that he would gladly spend his life in prison if only his family could visit. Dudu conceals his needle tracks while Nino proudly displays his bullet scars, especially the time he was shot by his older brother for being a fag.

A universal story with parallels to lives lived in the Tenderloin, Santa Monica, the West Village and in the shadows of the Kremlin, *Garden* is a very particular account of two lives held hostage to both the Israeli/Palestinian conflict and the ongoing gender wars. (Castro, 7/28)

Mazel Tov: Lesbian & Gay Weddings A mixed bag of short films documenting the giddy period of marriage vows experienced by same-gender couples across North America and parts of Europe. Bonnie Burt's *My Sister, My Bride* follows the personal journal of a lesbian couple who are twice joined, first in a Nevada commitment ceremony, and later at San Francisco City Hall. *Chicks in White Satin* is a 1993 Oscar-nominated short about two women who pulled off a traditional Jewish wedding without sanction from the State. *The Gil & Mori Wedding Project* is a highly stylized look at a Dutch ceremony joining the union of two Israeli artists. (Castro, 7/24)

Imaginary Witness: Hollywood and the Holocaust A compelling argument on why there are some things film can never accurately portray, and why filmmakers have to try anyway. The long and tortured history of how a Jewish-dominated Hollywood could largely pull its punches when it came to depicting the Holocaust is examined, as well as controversial postwar efforts to atone for this artistic sin of omission. Particularly compelling is the account of Hollywood's evolution from the first hard-hitting treatment of a camp survivor's story in *The Pawnbroker* (Castro, 7/27) to the more hopeful *Schindler's List*, to the black humor of *The Pianist*. (Castro, 7/27)

Heir to an Execution All fans of *Angels in America* should catch Ivy Meeropol's deeply felt examination of a family tragedy, the execution of her grandparents Ethel



Garden: Two beautiful Arab hustlers in a shabby part of Tel Aviv.

and Julius Rosenberg in 1953 as atomic spies. In a series of family interviews, Meeropol examines the pain of abandonment experienced by her father and his brother when they became orphans of the execution. She nimbly extracts knowledge gained from the opening of the Kremlin's huge archive to ask just what were the crimes Ethel and Julius may have committed, and why was the punishment so not fitting those crimes. Not only does the political become very personal but, as we learn more about the real-life Ethel Rosenberg, we're struck again by the uncanny performance given by Meryl Streep as Ethel in *Angels*. (Castro, 7/28)

Hitmakers: The Teens Who Stole Pop Music It was a magic, fleeting moment when a couple of dozen mostly Jewish teenagers from Brooklyn wrote the lyrics to virtually all the rock hits on the juke box or Top 40 radio from the late '50s to the mid-'60s. While rock itself evolved from black R&B, the songs we most remember from the time of Elvis to the British invasion were penned in tiny cubicles in two buildings on Broadway. The Zeitgeist of the moment is summed up by the work of the songwriting team of Jerry Lieber and Mike Stoller, authors of the first Elvis hit, "Hound Dog." Rock critic Greg Shaw says, "Lieber and Stoller wrote the most authentic rhythm-and-blues that white Jewish guys ever wrote." Later writers like Carole King would emerge from the Brill Building and launch significant solo careers as writer/singers. (Castro, 7/29)

I Like Killing Flies "It's a very adversarial relationship, a restaurant, with new customers. With old customers, it's really intimate and family-like. With new customers — 'cause I've been here like 32 years — they have to prove it to me that they're okay to feed." West Village restaurateur Kenny Shopsin doesn't let just anybody eat his food. Filmmaker Matt Mahurin pokes around Kenny's Rube Goldberg-like kitchen to discover the man behind the apron, who, as it turns out, really does kill flies. Behind his fly-swatter there's a philosophy of life that moves from global politics to the secrets behind his 900 menu items, to the way he gets his family to pitch in. We see why Kenny believes the customer is not always right, and witness the crisis that erupts when Kenny loses his lease and must move the business. Seasoned with colorful language that will keep it off PBS, *Flies* serves up a vital platter of New

York's secular Jewish culture. The short *Kosher Cop* shows a tough Berkeley rabbi literally blowtorching non-kosher smells off the utensils so that an East Bay eatery is rendered suitably Jewish. (Castro, 7/29)

York's secular Jewish culture.

The short *Kosher Cop* shows a tough Berkeley rabbi literally blowtorching non-kosher smells off the utensils so that an East Bay eatery is rendered suitably Jewish. (Castro, 7/29)

Checkpoint A searing look at the daily lives of Palestinians forced to run the gauntlet of the more than 200 internal checkpoints in the West Bank set up by the Israeli Army to forestall suicide bombers.

The Israeli film crew meticulously and relentlessly records dozens of encounters where Arab civilians are denied entry into their own home villages on the whim of Israeli military commanders. We

see the same bus filled with Palestinian schoolkids stopped and searched on successive days, the schoolchildren smiling coyly at the cameras. An intimate document of the S/M aspect to occupation, you will feel some of the impotent rage and resigned exasperation experienced by parties on both sides of the line. (Castro, 7/28)

The *Fight* In 1938, a single prize-

fight, lasting barely two minutes, became a symbolic stage for a titanic struggle between nations who would find themselves at war within three years. It was a fight that pitted a black former auto-worker against a German champion who was a hero to the working-class base of the Nazi Party. Joe Lewis, the first black heavyweight champion since Jack Johnson was literally run out of the country, found himself needing to defeat Max Schmeling, a journeyman boxer who had humiliated Lewis in their first fight. Lewis was a hero to millions of black working people who felt they had no champion; Schmeling was a charming but slippery character who played footsie with Adolph Hitler. Ironically, both men had controversial Jewish managers, both would be forever linked in boxing history, and both would come to share an odd friendship in the twilight of their lives. Relive a turbulent piece of history when boxing mattered and virtually ethnic group had its own champion. (Castro, 7/25)



Last Supper club: Sorry, Judas

'Sorry, Judas British actor Howard Jacobson comes to the defense of one of the most reviled figures in history, Judas Iscariot, to make potent points about Christianity's long, sorry history of anti-Semitism. Jacobson is at his best in a mock Last Supper gathering of noted British experts, who are often more revealing about their personal prejudices than their comprehension of the Old or New Testaments. *King of the Jews* This short from local director Jay Rosenblatt is at times a hilarious deconstruction of his childhood emotional scars about the crucified Jesus. "My Grandmother and mother had told me over and over that Jews were killed in the name of Christ. I imagined Jesus himself as doing the killing." Rosenblatt takes this slightly campy childhood trauma and builds a three-act Jewish passion play refuting Christian myths. (Castro, 7/24) ▼

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Outlaw lady

Jane Russell's career in brief

by Tavo Amador

Jane Russell was a famous screen star long before the public saw her first film, Howard Hughes' *The Outlaw* (1941), because censors blocked the picture's release for years. That extraordinary notoriety, along with a flood of pin-ups of the voluptuous brunette, propelled her into an unlikely career. The lady herself will be interviewed by Jan Wahl at the Castro Theatre on Friday, July 23, prior to a screening of her favorite movie, *Gentleman Prefer Blondes* ('53), in which she was billed above Marilyn Monroe.

She was born ('21) in Minnesota. Her mother was an actress, and Jane worked as a chiropodist's assistant and model, then studied at the Max Reinhardt Theatrical Workshop. Hughes, owner of RKO Studios, orchestrated a national contest to find the leads for *The Outlaw*, his Western about Billy the Kid. The unknown Jack Beutel became Billy, and the statuesque, exceptionally buxom Russell was chosen for Rio, his love interest. Walter Huston (father of John and grandfather of Angelica) played

Doc Holliday. Russell was billed as "Mean! Moody! Magnificent!" Actually, she was warm, bright, and had a gift for deadpan comedy. Completed in '41, the film was shown in San Francisco in '43, closed down by censors, and finally released nationally in '46 to dreadful reviews and a torrent of hysteria. "Russell's bosom hangs over the picture like a thunderstorm over a landscape," panted a Baltimore judge. Beutel disappeared, but she survived.

She was a *Young Widow* ('46), a weepy about a wife losing her husband in World War II. Much better and wildly successful was Paramount's *The Paleface* ('48), opposite Bob Hope. She got the role of Calamity Jane because the first choice, Ginger Rogers, wanted too much money. Russell was a perfect foil for Hope's cowardly dentist. Critics who had previously scoffed were impressed. But Hughes saw her as a *femme fatale* and cast her opposite Robert Mitchum as *His Kind of Woman* ('51), then wasted her, Frank Sinatra, and Vincent Price in *Double Dynamite*, a love-triangle drama. She guested in Bing Crosby and Hope's *The Road to Bali*, before Hughes sent her to Joseph von Sternberg's *Macao* with Mitchum,

a fair noir, then re-released *The Outlaw*, which cleaned up at the box-office. Paramount reunited her with Hope for *Son of Paleface* ('52), funny but not as good as the original, and wanted her for a musical opposite Danny Kaye. Hughes refused. Instead, he released *Montana Belle*, a Western about the notorious outlaw Belle Starr, which she had made in '48.

Blonde match

Twentieth Century Fox borrowed her for Dorothy in *Gentleman Prefer Blondes* ('53), from the hit Broadway musical. Contemporary critics felt she matched Monroe, and the two got along well. One of Russell's numbers is set in a gym, where she wonders, "Ain't There Anyone Here for Love?" while hot, buffed boys ignore her. Under Howard Hawks' direction, the film was a smash, and Russell's dry comic skills shone. She was a more accomplished singer and dancer than Monroe, but less original.

Hughes put her in another musical, *The French Line* ('54) — she's a wealthy woman posing as a chorus girl so that suitors don't marry her for her money. It was bad, but her revealing costumes caused another censorship furor. Hughes pushed her *Underwater*, nonsense about skin divers, then gave her a poor follow-up to *Blondes*, *Gentlemen Marry Brunettes*. Better was Raoul Walsh's Western, *The Tall Men*, with Clark Gable and Robert Ryan, but *Foxfire* ('55), about a socialite in love with miner Jeff Chandler, was terrible. Worse was yet to come: banging her tumbourines in *Hot Blood*, as a gypsy in love with Cornell Wilde, replacing Monroe in *The Revolt of Mamie Stover*, a San Francisco prostitute during World War II ("a commercial film about a commercial dame," cracked *Variety*), then donning *The Fuzzy Pink Nightgown* ('57), a weak comedy about a movie star whose kidnapping is thought to be a publicity stunt.

Of this batch, only *The Tall*



JR as an SF prostitute during World War II in *The Revolt of Mamie Stover*

Men did well, and Russell didn't film until '64, returning for *Fate Is the Hunter*, playing herself in a cameo, followed by two low-budget Westerns, *Johnny Reno* and *Waco* ('66). She was one of the *Born Losers* ('67) and *Darker than Amber* ('70), a Travis McGee mystery with Rod Taylor.

The following year, she succeeded Elaine Stritch in *Company* on Broadway, singing Sondheim's "The Ladies who Lunch." She worked regularly on television in the '60s and had a popular nightclub act. Her 25-year marriage to Hall of Fame football player Bob Whitefield ended in divorce in '68.

Subsequently, she has been widowed twice. Russell founded WAIF, an organization that finds homes for abandoned children of American servicemen, in the '50s, and continues to support it.

Her career is ironic: Hughes made her famous, but misjudged her. In comedy, she was good and conveyed healthy skepticism about the attention paid her famous cleavage. She never took herself seriously as a sex symbol and remained detached from the image Hughes promoted. Such a solid sense of self is rare, and is all the more reason to lament her few first-rate chances. ▼



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Russell sings

◀ Arts cover

ly got in and sat on the steps in the balcony," she says. "The ushers tried to kick us out, but we said, 'We're Jane and Jack, and we haven't seen the picture yet.' So they let us stay."

Hughes' life will soon be immortalized in Martin Scorsese's upcoming film *The Aviator*, starring Leonardo DiCaprio. While the film covers his relationships with Katharine Hepburn, Ava Gardner and Jean Harlow, Russell says, "No one is playing me — thank goodness."

To research his role as Hughes, DiCaprio paid Russell a visit in her Santa Barbara home. "Leo wanted to know what Howard was like. He asked me about his mannerisms, and he was very dear."

Girl's best friend

The Castro Theatre tribute will include a rare screening of *Gentleman Prefer Blondes*, the 1953 musical in which Russell starred with Marilyn Monroe.

"It was Marilyn's first starring role, but I'd been doing it for



Men: 'I had a ball with all of them.'

years," says Russell. "She was like my little sister. She was always nervous about going out on the set, so I'd go to her dressing room and take her out with me."

"She was constantly reading and working with her acting coach every night," says Russell. "After each take, she would look to her acting coach, not at the director Howard Hawks. Directors don't like that, so Hawks had her acting coach taken off the set."

Russell recalls that Monroe was painfully insecure throughout the shooting of the film. "After she did a love scene with Charles Coburn, somebody asked him what it was like to kiss Marilyn Monroe, and he said, 'It was like being eaten alive.' When Marilyn heard that, she burst into tears and ran into her dressing room. She was just very vulnerable."

Having worked with many Hollywood legends, Russell says it's hard to choose her most memorable co-star. "Robert Mitchum, Clark Gable, Richard Egan... I had a ball with all of them."

Although it's been 61 years since she made her auspicious film debut in San Francisco, Russell says that she's thrilled to be coming back. "I'm just glad I'm not coming back with *The Outlaw* again." ▼

Ladies and Gentlemen Prefer Jane Russell, Friday, July 23 at the Castro Theatre, 6 p.m. reception, 8 p.m. gala performance.

Tickets (\$27.50-\$60): (415) 863-0611, hostess2@earthlink.net, www.ticketweb.com

FILM

Urban-family character study

'A Home at the End of the World' finds safe haven in movie version

by David Lamble

One hot night in August, I took a shower and walked naked into Jonathan's bedroom, believing myself to be alone in the apartment. Clare had an old friend in town, and Jonathan was supposed to be working. I walked in singing 'Respect,' with water beads sizzling off my skin, and found him on the floor, taking off his sneakers. In this apartment, we were not causally naked. I felt my own largeness heating up the air. Though Jonathan looked at me with friendly interest, I could only think of how I'd come down in the fleshy sense. When we were wild young boyfriends, more nervous than ecstatic in one another's hands, I'd been proud of my body. Now I carried an extra fifteen pounds. I stood there in my furred, virginal flesh, sending water vapor into the air." — from *A Home at the End of the World* by Michael Cunningham (Picador).

The cruelest cut in current cinema, the removal of Colin Farrell's penis from the exhibition print of *A Home at the End of the World*, has acquired a buzz all its own, totally obscuring the splendid screen-story from which it was so rudely removed. In this amazing film, adapted by Michael Cunningham from his 1990 novel, Farrell plays Bobby, a Cleveland, Ohio denizen who goes from Woodstock-era teenager to an '80s adult without exactly growing up.

In the process, Bobby becomes the emotional glue for an odd, awkward but totally believable family unit between himself, Jonathan, and Jonathan's roommate, Clare. Clare (Robin Wright Penn) is a rebellious, aging trust-fund baby who thinks she wants a kid with either of her two men. Jonathan (newcomer Dallas Roberts) is sleeping around the East Village while trying to decide whether he's the second daddy or the naughty uncle of this little family.

Cunningham, who learned a lot about film writing from the adventure of bringing his novel *The Hours* to the screen, faced some tough decisions in adapting a novel which is a terrifically moving if sardonic comment on the state of traditional marriage. The Woodstock generation attempts to make practical their more free-flowing pairings, which come along with all the confusion and sorrow that would arrive with AIDS and same-sex unions. Farrell's missing penis doesn't matter when you note all that Cunningham had to cut out of his original story, including one pivotal character whose death towards the end of the book upsets the trio's cozy domestic life. The novel is

about the wayward nature of the human heart, shifting definitions of love, and not much at all about sex.

Pot flowers

Music becomes an important character in the film. Bobby and Jonathan's love of artists like Bob Dylan and Laura Nyro greatly informs their teenage games, sparking a memorable screen sequence where the boys turn Jonathan's mom on to pot. This, along with the perfect casting of the actors playing the younger Jonathan and Bobby, adds plausibility to a film that spans two decades in 90 minutes of screentime.

Dallas Roberts is a seasoned stage actor whose nuanced portrayal of the adult Jonathan was probably significantly aided by his work on plays like Lee Blessing's *Thief River*, which contains its own compelling look at two men's struggle, down through the years, to hold onto a boyhood passion. In a recent interview, Roberts explains how the sex they had as teenagers threatens at first to stunt the relationship Jonathan and Bobby can have as "roommates" in the fast-lane scene of New York City's '80s-era East Village. "As they're about to go to sleep the first night, Jonathan sort of brings up what they did as kids.

"I think the answer he gets from Bobby is not necessarily the answer he thinks he wants at that time, but eventually Jonathan and Bobby's relationship is exactly what Jonathan needs," Roberts credits Farrell's generosity as an actor in helping him find his seagulls in his first film role, allowing his Jonathan to top the surprisingly more passive Farrell.

Roberts says he relied on Cunningham's compelling writing in both the book and screenplay, plus some of his own personal experiences growing up, to give voice to Jonathan's promiscuous lifestyle. "I wasn't in New York, but a lot of the culture and the music and the politics were not lost on me. I was not a gay boy in the East Village in 1984-86, but I was a high school student trying to have as much sex as possible."

Roberts notes that one of the tricky things was to ensure that Jonathan's playing around in the early days of the epidemic didn't render him too unsympathetic a character.

"Based on the book, I might play Jonathan's just getting out [after sex] as fast as he possibly can, but [the filmmakers] didn't want him to be a sort of man machine. They wanted to soften him up, for him to be polite afterwards, to exchange a number whether it was real or not. It wasn't as hard-core as the book." *Opens Friday.* ▼



Clare (Robin Wright Penn), Jonathan (Dallas Roberts) and Bobby (Colin Farrell): from Woodstock to the '80s.

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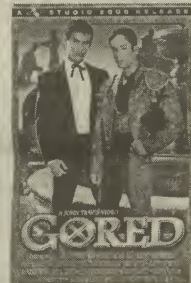
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Out There

◀ page 30

fying. Gilberto shares writing credits with **Pedro Baby**, **Daniel Jobim** and **Marius de Vries**, the surnames of Brazilian songwriting royalty living on in the next generation.

Finally, look at this! Gay.com and Bridgestone tires have collaborated to produce *Gay.com Summer 2004 CD Sampler*. It includes "Amazing," a track from **George Michael's** *Patience* CD. Michael recently told BBC Radio he was so



over being famous and henceforth would be giving away his music for free. Is that how a tire company was able to snap him up? ▼

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Dumbocracy in America, '90s style

Enbracing VH1, Kato Kaelin, and the macarena: 'I Love the '90s'

by Brandon Judell

Last week, the National Endowment for the Arts released a report noting that the nonreading segment of the American public increased by more than 17 million between 1992 and 2002. In fact, two years ago, only 57% of George W. Bush Country read any book at all. No doubt this growing trend caused Woody Allen to opine: "A country gets the celebrities it deserves." And that judgment no doubt trickles down to the President it deserves, and likewise to its television shows. So no wonder critic Robert Brustein entitled a collection of his essays *Dumbocracy in America*.

Dumbocracy could also be the umbrella title for VH1's recurring series of specials: *I Love the '70s*, *I Love the '80s*, *I Love the '90s*. As the press kit

screams, it was "a time of peace. A time of hope. A time to macarena."

Like video crack, this series is addictive. My remote control immediately gets stuck whenever it snaps on an *I Love...* segment. Each episode is an hour long and contains literally hundreds of edits that purportedly help chronicle the frantic culture of the United States for a specific year.

Take 1991. Please take it. This hour examines: 90210, Boys N the Hood, Clarence Thomas, Bugle Boys Jeans, the Grunge Movement, Urklemania, Gerardo and his "Rico Suave," Pee Wee Herman, *Thelma and Louise*, C&C Music Factory, Rollerblading, *Silence of the Lambs*, and much, much more. At a breakneck pace, viewers are bombarded with fads, celebrities, and events, all commented on, often viciously, by the likes of Hal Sparks, Kato Kaelin, Liz Guzman, MC Hammer, and an additional gaggle of

human footnotes that you'll hopefully find unrecognizable.

As you probably guessed correctly, not one book or reader of books is spotlighted in the series. Homosexuality fares a little better. While "gayness" doesn't earn its own segment, it does constantly get mentioned, and always in a pretty favorable light. Take the 1996 episode. The late John Ritter is shown in his gay role in *Sling Blade*, Dennis Rodman appears in a wedding dress as someone asks, "Is he straight or is he bisexual?" and *The Nanny* is described as "both extraordinarily abrasive and gay." I guess lesbians were all traveling through Europe that year.

Success track

To find out more about the show which I truly cannot turn off, I chatted with an executive producer of the series, the vivacious Meredith Ross, over the phone.

Do you know, she informed, that *The '90s* took about 5 months and 45 people to complete, "but we actually started researching after the first *The '80s* premiered. After the first 10 hours were such a huge success for the channel, viewers sort of started bombarding us with 'we want more.' That's when we just said, 'Okay, what are we going to do?' The answer was *The '90s*."

As for what gets in, Ross explained, "we have a lot of different sets of criteria to pick something, but ultimately it needs to have a sense of tongue-in-cheekness to it. Things that are sort of classically perfect just don't really work in the series. Sometimes every once in a while, there's just a movie that people can't really say more than, 'I loved it. It was great.' That's not for us. We're not trying to really historically take a look back at the decade. We're just say-

ing this is what we did. This is what we wore. Can you believe we listened to this music? Can you believe our hair looked like that? Can you believe we loved those movies? The more that we can laugh at ourselves and with ourselves, that's the kind of the stuff that makes it into an *I Love the...* series."

So no AIDS? No Matthew Shepherd?

"Right," Ross admits. "They do not make it. We're sort of a comedy take on pop culture. Again, we never claim to be historical."

As for the show being gay-friendly?

"Oh, absolutely. Absolutely," Ross laughs. "We've been so since the beginning. That's been a big part of who we are, from whom we interview and the perspective of the time. We've always felt that way."

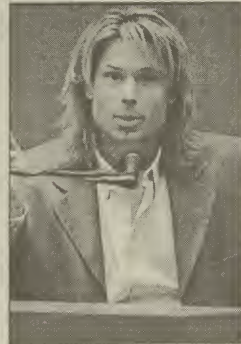
Guest star

Also feeling that way is Kato Kaelin, with whom I chatted immediately after Ross hung up. He's one of the guest commentators, who says on the *Twin Peaks* segment, "Who killed Laura Palmer? I always thought O.J. did." Kaelin, by the way, has recently developed a series for the FX channel called *House Guest*, in which he lives with people across the country. He's also making movies for the National Lampoon company and hosting *Dumb Sports*, which includes ostrich racing. Happily, Kato hasn't seemed to have aged at all.

"Well, that's good news," Kato laughs. "I think it's because I have drunk aloe vera juice for the last 15 years. I believe in that."

As for his popularity, is he still being stopped in the street?

"Only because I'm jaywalking," he says. "I'm kidding, Brandon. People do come up to me



Kato always thought O.J. did it.

pretty much all the time. I think it's because 'Kato' is very easy to say, plus I've got the blond hair going. Otherwise they think I'm a Kato lookalike."

Was it fun to look back at the '90s?

"I look at life as such a gift. I remember on Christmas, opening presents. It was always happy. But life is a gift, and the '90s were fantastic, and I'm glad to be alive, and it's a great gift to be able to have fun in my life every day."

As for being once on the cover of *Playgirl*: "I didn't pose naked, though, because they said it would have to be a major August issue."

His gay following: "I'm not so much aware of it, but I'm proud of course. Are you kidding? I think it's fantastic. Why, my CEO's wife has three gay men staying with her from Atlanta, and they said the same thing: 'You have a gay following.' I thought how could you not like that? It's great to have fans. You know, I'm now getting my 16th minute of fame."

If he keeps it up, Kato might just be in *I Love the 2010s*. ▼

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Empty calories

Two new releases from TLA Video

by David Nahmod

Philadelphia-based TLA Video, a distributor of queer-themed cinema, presents two new DVD releases.

It's hard to believe that 1993's *Grief* was considered so "cutting edge" at the time of its release. Set in the production offices of *The Love Judge*, a low-rated daytime soap, *Grief* is about the professional, emotional and sexual traumas of the show's staff. The neurotic behind-the-scenes office hijinks are meant to mirror the onscreen melodrama of the show in a satirical way, but it doesn't work. Like *The Love Judge* clips we see, *Grief* is empty and dull.

Out gay actor Craig Chester is cute and appealing as Mark, the show's head writer. He's mourning the AIDS death of his lover, and is secretly in love with Bill (Alexis Arquette), a straight co-worker. Here's the film's first

problem: Arquette, though a fine actor and popular New York drag queen, couldn't pass for straight if he tried! It's laughably absurd to see the film's other characters accept this obvious gay man as "straight." The audience is told pretty early on that Bill is really a confused bisexual, and Arquette's passionate kissing scenes with one of the show's male production assistants are among *Grief*'s few believable moments.

Drag queen Jackie Beat, a regular performer in New York and LA clubs, is the film's one true delight. She plays *Love Judge* executive producer Jo. Beat pulls a Divine and plays a female role in a fairly straightforward manner. She's terrific, and shows an acting range not revealed in her over-the-top club appearances. I'd like to see her do more serious roles.

Though marketed as a comedy, *Grief* is more of a drama, and

not a very good one. It just doesn't go anywhere.

A far better film is TLA's *Relax! It's Just Sex!* ('98), a brilliantly funny, beautifully acted look at dating, love, and sex in the age of AIDS.

The film focuses on a close-knit group of neurotic but loving friends in LA as they deal with HIV, secret crushes on each other, gay-bashing, and partner-switching within their circle. The film manages to address some very serious issues while keeping the laughs coming, and it's a thought-provoking delight.

The sexy, appealing cast, headed by Mitchell Anderson and Jennifer Tilly, is superb.

Gay, lesbian and straight couples comprise this social circle, all completely accepting of each other. Blacks and Latinos are part of this group, yet race is never considered an issue in dating, and gender is a non-issue in friendship. *Relax! It's Just Sex!* depicts the ideal community that many of us yearn for. ▼



How can we miss her if she won't go away?

'Vera Galupe-Borszykh: The Annual Farewell Recital' is outrageous

by Jason Victor Serinus

From her very first night as *prima donna assoluta* of La Gran Scena Opera Company, a transvestite opera company formed in New York City in 1981 by Ira Siff and Mario Villaneuva, diva Vera Galupe-Borszykh found herself abruptly thrust into the spotlight. Who would have thought that Bernard Holland, august critic for *The New York Times*, would not only show up but also write a short, formal review of Madames Vera Galupe-Borszykh and her archrival, mezzo Celestina de la Gluck?

"People started to crawl down from the Met and City Opera with paper bags over their heads so they wouldn't be recognized," explained Siff in a recent interview. "So we had our audience, and they found it hilarious."

Siff and Villaneuva formed the company with the intention of creating parody homages of their favorite singers. Ira specifically wished to exploit the high falsetto voice that his voice teachers had discouraged him from using. Though he found inspiration in the late Charles Ludlam's Ridiculous Theater Company, he had no idea just how ridiculous Vera's initial *tour de force* (modeled after Callas' *Monster Concerts*) would appear.

"I started with scenes from *Traviata*, *Turandot*, and *Aida*, all on the same program. Opening night of the first show, I began with *Turandot*'s titanic 'In questa reggia.' When Vera sang 'kvesta' with her Slavic accent, the audience went berserk.

"I had thought it would just be an arch, wry, entertaining evening that a few people would get. Instead, I realized I was going to have to hold for laughs during arias, which utterly delighted me, because it gave me a chance to rest. The audience was filled with people who know the librettos enough to get all the visual, verbal and physical puns on the text."

For 22 years, Galupe-Borszykh reigned as the world's only Traumatic Soprano. As an adjunct to Gran Scena's international touring schedule, she began giving annual Farewell recitals in 1987. These continued until 2003, when the great diva, no longer in possession of a high E-flat, delivered her final farewell (perhaps). That hilarious performance, taped live in New York's La Belle Epoque, appears along with bonus material from Vera's early years on a fabulous DVD from VAI.

Vowel movement

Siff originally envisioned his character as "one of those hyphenated singing actresses. I thought that the first part of her name should be something Italian or Spanish to imply the Latin influence, because I was intending to sing a lot of bel canto. The second name should be completely unpronounceable, made up of far too many consonants and not enough vowels."

Vera was born an odd combination of Renato Scotto (then still performing) and Zinka Milanov (who retired after what seemed like a lifetime on the stage). Over the years, she became her own animal. She also began to look less frumpy.

"At her premiere, Vera looked more like Zinka, with mountains

of reddish brown hair and caftan-like gowns. Then I thought, oh shit, I've got a good figure. So she went on the Renata Scotto diet: light eating and heavy roles. She immediately lost all kinds of weight. I stopped using the same kind of body pads and went to dresses that had waistlines."

Siff was well aware that while the Slavic timbre of his unusual falsetto was perfect for a character born in Odessa, the instrument hardly possessed the beauty of a baroque countertenor's. What he offered instead was a brilliant flair for comedy, an uncanny ability to mimic the shading and nuance of great vocal artists, and a tremendous understanding of the larger-than-life excesses of operatic divas.

"You just can't invent these women. That's why the stuff I use for Vera is extreme but rings true. She's the world's only Traumatic Soprano. She was saved from a fatal plane crash by using her *Aida* wig as a floatation device. She made her debut at La Scala in the sequel to Menotti's *The Medium*, entitled *The Large*."

Siff speaks with authority. At the time he created Vera, he was a self-described cabaret "starlet" and occasional off-Broadway actor who taught bel canto technique to Broadway and cabaret singers. Twenty-three years later, he directs and stages opera productions (including a recent performance of *La Gioconda* by soprano Aprile Milo in Carnegie Hall), operates a very active voice studio, works in vocal arts programs in Israel, Europe, and China, and writes for *Opera News*.

Diva research

Researching a memorable cover story for *Opera News* on soprano Montserrat Caballé taught him that there's no way to invent how outrageous real-life divas can be.

"In her first season at Covent



Ira Siff as the Traumatic Soprano

Garden, Caballé debuted in *La Traviata*. She brought her own gowns, which were garish and brightly colored, they were just appalling. When she was set to return the next season in the Visconti *Trovatore* where everything is black, they made her sign a clause in her contract that she would only wear the costumes of the production.

"Before the performance, a Covent Garden official went into her dressing room to make sure that everything was in order. There was Montsy, sitting dolled up in the bright purple gown that she had brought herself."

"He said, 'Madame Caballé, you can't wear that. You signed a contract saying you were going to wear the costumes that belong to the production.'"

"And she said, 'Oh, but I am.' She lifted the purple gown, and underneath was the black gown she was supposed to be wearing."

The highs and lows of Vera's life and artistry can be fully appreciated on the DVD. Accompanied by Maestro Sergio Zawa on the piano, Vera delivers everything from her famous rendition of

Poulenc's "Les Chemins de l'amour" to the spiritual "Ride on Jesus."

"People just peed; even Leontyne died over how funny it is. But it's just the sort of thing divas do. It's hard to be more ludicrous than the real ones are."

To prove the point, the DVD includes Vera scat-singing in Gershwin's "S'wonderful." The song accidentally morphs into the Mad Scene from *Lucia*.

Vera's farewells became an annual "best-kept secret." Her annual performances drew crowds to the Covent Garden Festival in London, the Wexford Festival in Ireland, and the Metropolitan Opera Club's 100th Anniversary Dinner.

"I remember our audience in our glory days in New York in the mid-'80s, before we toured Europe a lot. We would pack the 1,500-seat Town Hall. They'd be screaming. But between '85, when we started at Town Hall, and '93, the whole dynamic changed because so many people died. We couldn't get as big an audience, and we didn't get the 30-somethings any longer. So many of those men had died that it was just shocking."

"When we came back in '99, I actually dedicated the run in memory of our audience."

Character acting

La Gran Scena performed in New York every season between '81 and 2001, garnering at least a dozen positive reviews in *The New York Times*. The company grew to 12 people plus the pianist, and each had a character all their own. Siff invented the hilarious narrator Sylvia Bills, America's most beloved retired diva, who for some time was played by his best friend Bruce Hopkins.

Just as Zinka Milanov would never play *Aida* like Callas or Rysanek, Vera played *Aida* like Vera. "When I see and hear Vera

now, years later, I have no idea who that woman is," Siff said. "When I watch the character, I think, 'My god, what a creature!'"

"The recital was my great joy. I had a field day putting the shows together, because I would get to do, back-to-back, the Mad Scene from *Hamlet*, the final scene from *Roberto Devereux*, and Azucena's big scene about burning the wrong baby. I could sing anything I wanted."

La Gran Scena retired "in a blaze of something or other" at the Liceo Opera House in Barcelona. They won a medal from the city Cultural Council as "One of the 10 Best Cultural Events of 2002."

"It was very exciting and lovely, and made me desperate to continue. Everybody keeps saying, where is it, why don't you do it? But you reach this age. At this point, schlepping it around and performing 5 or 6 shows a week with 3- to 4-week runs in Europe to break even is not possible for me. And the same things have happened to my voice that happen to all singers when they get older. You become richer artistically and interpretively, but you have fewer resources in terms of agility and range."

At the close of our interview, I asked if Vera might add a few words. The great diva graciously assented.

"I'm flattened you would even ax me. I am the last and only Traumatic Soprano, and I was married to the last living castrato, so my technique is wonderful. You can't have everything, but I loved what was left of him. For a diva, having a husband that's already castrated saves so much time."

"I hope everybody will buy my DVD. It's as excessive as I am. Some of my greatest hits, and all my hits are great. I hope you, my public, still care for me. Even though I am in semi-retirement, I will never stop." ▼

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Not-so-simple Nina Simone

by John F. Karr

Nina Simone - Break Down & Let It All Out by Sylvia Hampton with David Nathan; Sanctuary Publishing, \$24.95

It's not just that *Nina Simone - Break Down & Let It All Out* is the most acutely revealing depiction of a performer skewered by their life and art that I've read; it's not just that it brings the fabulous Ms. Simone to her-skelter, dramatic, and decidedly beautiful and robust life; it's not just that it provides a ringside seat (and quite often a backstage pass) to innumerable performances, allowing Nina's fans to relive her unique artistry, while providing Nina newcomers a reliable and exciting depiction; and it's not just that it comes with an admirable discography that offers a sharp-eyed appreciation of each recording. It's that, on top of all that, the book actually has gay and lesbian

content. Who in the world would have expected that?

No, Nina wasn't lesbian. Nor did she ever dabble with the dames. She was strictly a man's lady. But the author of the book is a lesbian, and her co-author is gay. Sylvia Hampton and David Nathan are an English sister-and-brother pair of musicologists. It was the then-15-year-old Nathan who, in 1965, founded the first-ever Nina Simone Appreciation Society, for which younger sister (by two years) Hampton served as Secretary from 1968-85. Nathan became a well-known soul-music historian and reissue producer; Hampton worked for a variety of Hollywood film studios until 2003, when she returned to the UK to write the present book. Together and singly, they spent a good deal of time with Nina.

Both writers came out some years after becoming Nina's confidants, and her rude, ill-informed response to the news that her friends were gay, as well as her

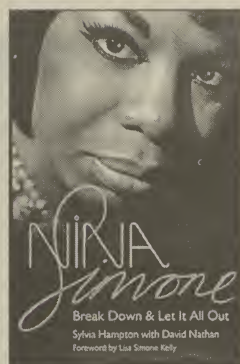
subsequent education and unfortunately lifelong ill ease with gay sexuality, are a small yet important part of this fascinating book. In theory, Nina didn't think she had a problem with gay people. "I'm fine with that, honey," she'd drawl. But when it came to people she knew personally, things got more complicated, and Ms. Hampton doesn't shy away from relating the issue, with insight and compassion.

Weird nightmare

The book's cliché subtitle, the name of one of Nina's big hits, is actually more fittingly applied here than it would be to Nina's own autobiography, which somewhat disappointingly maintained not only its composure but an extreme reticence. This book has a harrowing, Judy Garlandian story

of psychological imbalance, which only late in Nina's life was revealed to be causing the bipolar swings that manifested in aberrant and irrational behavior, backstage hysterics, sexual hijinks, and other peculiarities that plagued Nina's career while fueling her art.

There were dangerous sparks in Nina's taste for champagne and sex, and a bed of kindling in her anger. Boy, did Nina have some anger to work out. Part was disappointment over losing her childhood dream of becoming a concert pianist, and much was her outrage over civil rights issues. Then there was the IRS which hounded her, the managers and record companies who cheated her, and the ostensible lovers who were actually leeches. Nina was combustible material, alright, and



quite often went up in flames. She was prickly, difficult, wayward. Miserly with her money, generous with her heart and her music. She was wonderful, and extraordinarily talented. All of that's in this book, which should leave readers thankful for its candor and its heartfelt remembrance of Nina. ▼

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Little boy lost

by Robert Julian

Fruit by Brian Francis;
MacAdam/Cage, \$23

Author Brian Francis says the inspiration for his first novel, *Fruit*, was the short subject *Trevor*, a film about a young boy coming to terms with his different sexuality. The movie, which concludes with Diana Ross' "I'm Coming Out,"

got a lot of exposure at gay/lesbian film festivals around the world. *Fruit*'s protagonist, Peter Paddington, does not fall far from the *Trevor* tree.

The time is 1984. Peter is 12 years old, weighs 204 lbs., and lives with his parents and two sisters in Sarnia, Canada while enduring the waning days of eighth grade. Sarnia is a small, industrial town at the mouth of Lake Huron. It is a town familiar

next page ►



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BOOKS

Feisty leading lady

The autobiography of Maureen O'Hara

by Tavo Amador

Although beautiful women were common in classic Hollywood, Maureen O'Hara stood out. Tall, slim, with classic features, thick red hair and hazel-green eyes, her looks overshadowed her ability, resulting in frequent type-casting. Many of her films were variations on *The Taming of the Shrew*, with the fiery O'Hara eventually conquered by a powerful male, often John Wayne. Such roles don't win critical praises or awards, but audiences liked her enough to keep her working almost nonstop for 30 years. In her recently published autobiography, *Tis Herself* (Simon and Shuster, \$25), she discusses her career and reveals surprising secrets.

Born (1920) Maureen FitzSimons in Dublin, Ireland to an upper-middle-class family, she had show business in the blood:

her mother was an accomplished actress and mezzo-soprano. Maureen joined the prestigious Abbey Players and got small parts in two English movies. She was spotted by Charles Laughton, then one of Hollywood's biggest stars, who was filming *Jamaica Inn* ('38), directed by Alfred Hitchcock. He gave her the ingenue lead in that film and a new name. This was Hitchcock's last English film before coming to America to make *Rebecca* ('40). Laughton, who was gay, signed her to a personal contract before returning to Hollywood for *The Hunchback of Notre Dame* ('39). He cast O'Hara as Esmeralda. She says that delays in shooting the film cost her the part of the unnamed heroine in *Rebecca* promised her by Hitchcock, but producer David Selznick doesn't appear to have considered her before awarding the role to the relatively unknown Joan Fontaine.

O'Hara got another prestigious picture instead, *How Green*

Was My Valley ('41), her first with supermacho John Ford, Tinseltown's most honored director. The saga of a Welsh mining family was a critical and financial success, winning the Best Picture Oscar, beating out *Citizen Kane*. O'Hara's performance as the older sister who marries for security was excellent, earning good reviews. Laughton sold her contract to RKO, however, and the studio put her in lots of movies, few of which were good, although many were fun.

Occasionally she got to shine in something different: the perennial holiday classic *Miracle on 34th Street* ('47) or the hilarious *Sitting Pretty* ('48). Periodically, Ford used her, notably in *The Quiet Man* ('52), his tribute to the old sod, and her most memorable pairing with Wayne. Typically, Wayne tames her, and typically, the taming is physical. He and Henry Fonda, among others, would spank O'Hara into submis-



sion.

Man tangle

The alcoholic Ford's treatment of O'Hara sounds psychopathic, ranging from infatuation to abuse. Of Irish descent, he loved all she represented about the old country. He would praise her talents, then trash her abilities. O'Hara was understandably hurt and confused, but she forgave him to the point of masochism. When she finds him in the arms of a major leading man (she doesn't name the actor), she realizes he was battling homosexuality, which, in his eyes, meant he wasn't man enough for her.

That's not the only gay story she spins. While in Australia making *Kangaroo* ('52), co-stars Peter Lawford (soon to marry John F. Kennedy's sister Patricia) and Richard Boone were caught in a raid at a bordello for boys. O'Hara persuaded the press to kill the story, saving their careers.

She also fought and defeated *Confidential* magazine, then the most feared tabloid in the nation. It claimed she was having sex in Grauman's Chinese Theater when in reality she was out of the country on the date in question. She sued, winning a huge judgment, precipitating the magazine's demise. Her popularity continued into the '60s, notably in *The Parent Trap* ('61), *Mr. Hobbs Takes a Vacation* ('62), and a final reunion

with close friend Wayne in *Big Jake* ('71).

Surprisingly, she was privately passive with men. Her first marriage ended in annulment, the second in divorce. The latter lasted 10 years, producing a daughter, but was plagued by her husband's alcoholism and his stealing her earnings. She wed both men against her wishes, seemingly to avoid unpleasant confrontations. The divorce emboldened her — she had a long affair with a prominent Mexican businessman, then met and married her third husband, Navy Captain Charles Blair, the great love of her life, and one of the most highly regarded air pilots of the era. He would eventually resign his naval commission to become a Colonel in the Strategic Air Command. They moved to St. Croix in the Virgin Islands, and she retired. She was widowed in '78, when Blair's plane exploded under mysterious circumstances.

After a 20-year absence, director Chris Columbus (*Harry Potter*) persuaded her to play John Candy's no-nonsense mother in *Only the Lonely* ('91), an exquisite performance balancing hardness, fear, humor, and love, underscoring how Hollywood had limited her. She has since done three television films, all ratings successes, confirming her hold on audiences. ▼

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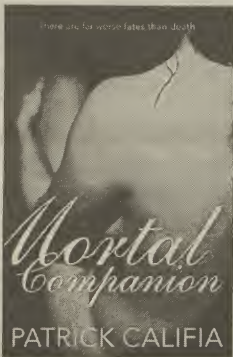
by Jim Piechota

Mortal Companion by Patrick Califia; Suspect Thoughts Press, \$16.95

Local sex-pert Patrick Califia's latest book is a sprawling, ambitious vampire epic that has themes of sex, love, revenge, betrayal, and a sprawling back-story all spinning at the same time, with mesmerizing effects.

When we first meet Ulric Jager, a 600-year-old, athletic, motorcycle-riding vampire, he is rising in the twilight, fresh from a day's slumber buried under a thin covering of leaves deep in the woods. Flitting through sullen nights and empty days, he is lonely and desperate for companionship, spending his time wandering the streets searching for some sense of purpose.

His immediate need for a partner is finally sated with virginal librarian Mary Beth Wolcott. Ulric arouses her suppressed sadomasochistic fantasies, drinks her blood, and renames her Lilit, now his mortal companion, sex slave, and new addition to his joint checking account. Lilit's culture shock proves too stressful, and the pair soon separate, but not for long, as she remarks of Ulric that "life without him was a dull cacophony of anticlimaxes."



But there's a sibling casting a dark shadow on all of this crude hematology. She is Adulfa, Ulric's shape-shifting half-sister and "fearsome entity," who despises Ulric and blames him for the torturous way her "changing" occurred centuries ago. She hangs around in San Francisco, lying in wait for him to return home, while attending women's group-therapy sessions and taking a few bites here and there.

From steamy backrooms and leather bars on Folsom Street to S/M support groups at the LGBT Community Center, Califia's lovingly limned San Francisco is seemingly rife with the undead and pulses with simmering desire. Pages of pungent sex follow

(Ulric bottoming out for local masochist Alain), along with standout scenes featuring Ulric's breathless vampire transformation, a visit to a bondage club, and Lilit's first "flying lesson" swaddled in Ulric's arms.

The much-foreshadowed revenge scheme by sweet sis Adulfa (a scene-stealer in black, knee-high logging boots) takes center stage and reaches a quite violent climax as Ulric, with the aid of a few talking cats, finally meets her fang-to-fang.

Califia instills in Ulric and all his vampires the most unshakable of human fallibilities: longing, loneliness, and the need for validation; readers are free to connect and relate to their strife. But it's the uninhibited, energetic sex that transcends genre limitations; the book virtually drips with juicy, erotically-charged backdrops. Califia has carved a separate niche for himself in this genre, since it's doubtful that Anne Rice would ever have Lestat enduring forced anal intercourse or getting gangbanged in a biker bar ("Giddyup!").

More sensual than scary, Califia's story finds Ulric and Adulfa a breed apart and a cut above conventional bloodsuckers. They are fun to read, and devilish to imagine. The dangling plot threads on the final page suggest that the story will continue in future installments, to suck us dry again. More, please. ▼

daily humiliations at school and at home, and another in which his fantasies take over to smooth out the rough spots and provide some psychological relief in Peter's thoughts, as well as his dreams. Francis displays a remarkable ability to create these two worlds in great detail and with total believability. Peter's obsessions with his body, his emerging sexuality, and his desire to become someone different are plausible and real. But, unfortunately, the story never quite transcends the level of description.

Fruit's narrative lacks a dra-

matic arc. Young Peter plots, fantasizes and obsesses for the duration of the book, and only in the last few pages does he make any forward progress. The resulting story suffers from repetitiveness, but this does not rob the book of its use or value. Adult readers may find tedium descending before the final pages, but any adolescent who deals with the same issues as Peter will find *Fruit* to be a revelation. Francis employs prose that a young reader will not find hard to understand, and *Fruit* could be a godsend for 11-to-17-year-olds who may still feel they are "the only one." ▼

Fruit

◀ previous page

to this reviewer — and in my personal memories, Sarnia is a place so boring it can only be recalled in black and white. In Sarnia, Peter suffers the indignities of any fat adolescent. But his chronic malaise escalates into a crisis when his nipples ripen into the shape of two cherries and start talking to him.

Author Brian Francis does an excellent job of recreating a fish-out-of-water existence. Peter's life is led on two levels: one of

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OUT & ABOUT

Calendare by Mark Mardon

Marvelous Marcovicci

Something delicious came our way last Saturday night at San Francisco's newly re-opened Empire Plush Room at the York Hotel, and her name was Andrea Marcovicci. In her program, *Andrea Does Astaire*, the tall, slim, classically sculpted vocalist/storyteller Marcovicci rolled out a lively and fascinating biographical sketch of film legend Fred Astaire and his famous partners in dance and song.

Put yourself in a cabaret mindset and imagine the Empire Plush Room's elegant, intimate, high-society setting. The finest cabaret acts in the world get booked into the room, and Marcovicci is the latest sensation. With a fancy cocktail in front of you, in a space blessed with crystal-clear acoustics and adorned with red-velvet curtains and a spectacular stained-glass ceiling, the focus is all on the artist, up close and personal. Marcovicci had the option of interacting with an audience both completely attentive and near at hand, and she took that option repeatedly, to great effect.

Marcovicci came on stage ready to tango, decked out in a scintillating black gown with a slit up one side, revealing plenty of high-kicking leg, and delicately patterned with white leaves. Her shoulders were caressed in a feathery wrap more gorgeous by far than fur. As she stood at the mic, or perched on the grand piano (played flawlessly by Shelly Markham), or coaxed up to the bass (Tim Emmons), or wandered among the tables, patting the occasional bald pate and teasing both gents and ladies, Marcovicci's winning smile, warm, expressive voice, a penchant for naughtiness, and especially that twinkle in her eye won over the crowd, who completely adored her.

Cabaret requires panache, and especially so to render Fred Astaire's huge repertoire of songs by the likes of Cole Porter, Johnny Mercer, Irving Berlin, George and Ira Gershwin, Harold Arlen and Jerome Kern. Astaire, as Marcovicci noted, came across as a faerie, neither male nor female, and he was adored by both genders, straight and gay; people gave him respect because of his unmatched talent and charm. For any artist to recreate or re-interpret Astaire's oeuvre requires not just an extra dose of bravado, but the power and freedom to convey Astaire's style without imitation. Marcovicci's exquisite voice, song rendering, and body language proved the perfect instruments for capturing and conveying the magical qualities that allowed Fred Astaire, the perfectionist, to seem light as air as he danced and sang, and that made his rigorous choreographed moves and word play come across as spontaneous and effortless. Astaire's vocalizing was deceptively easygoing and carefree — "syncopation unadorned with extra syllables," Marcovicci said — and that's how Marcovicci made it seem as she gaily told a captivated crowd Astaire's story.

The set list for the night included 31 classic songs, all rendered with a distinctive breathy, slightly warbling voice as Marcovicci flung herself into the show, sometimes thrusting her neck so far forward she seemed about to strangle her words, but somehow the music always flowed through, rendering songs from Astaire's famous films, beginning with Porter's "Night and Day" from *The Gay Divorcee* — the original title of *The Gay Divorcee* and ever so appropriate in this age of gay weddings. Soon Marcovicci was singing "Let's Kiss and Makeup" (*Funny Face*), "They Can't Take That Away From Me" (*Shall We Dance*), "Fascinating Rhythm" (*Lady, Be Good!*), and such songs about dancing as "Let's Face the Music and Dance" (*Follow the Fleet*), "Dancing in the Dark" (*The Band Wagon*), "Cheek to Cheek" (*Top Hat*), and, finally, "Change Partners" (*Carefree*). In her closing numbers Marcovicci wore a tux with tails and somehow magically became Astaire. You could easily picture Astaire going toe to toe with Ginger Rogers. But more than that, you could picture Marcovicci taking this show to a bigger stage, creating a full-fledged theatrical piece around the story and songs. She's got the style and musical chops to do it. For Marcovicci, it would be her shining hour. The sky's the limit. ▼

Andrea Does Astaire plays Tue.-Sat. at 8 p.m., and Sun. at 3 p.m., through August 1, at the Empire Plush Room, York Hotel, 940 Sutter St. Tickets are \$35 & \$40 (plus 2-drink minimum). Call 415-885-2800. Details at: www.yorkhotel.com/plushroom.htm



Andrea Marcovicci

Fri

Harry C. Cronin's Dark Matter

@ Jon Sims Center

JSC/Alchemy Emerging Playwrights at the Jon Sims Center for the Arts (JSC) presents actor Pete Caslavka in playwright Harry C. Cronin's *Dark Matter*. Directed by Alan S. Quismorio, *Dark Matter* tackles the controversies that have in recent years catapulted the Roman Catholic faith into public and media scrutiny. The play chronicles the circumstances surrounding Father John McCoy and his indiscretion with a young parishioner. Through the eyes of eight characters — some sacred, some profane — Father McCoy faces damnation, finds unexpected mercy, and ultimately pursues salvation. The production features Pete Caslavka in a solo performance. Harry C. Cronin's most recent SF production was Dooley, originally produced by JSC/Alchemy at the Jon Sims Center in Dec. 2002 and then moved to New Conservatory Theater for a third run earlier this year. His play *Memoirs of Jesus* was presented by the Epcor Center in Calgary, Alberta in Feb. 2003, and previously won two 1995 LA Drama-Logue awards. Pete Caslavka is a company member of Impact Theater with whom he last appeared in *Take the Money and Run*. He recently received critical acclaim for his roles in *A Taste of Heaven* and *Dooley* at NCTC; this fall he will be at the NY Fringe Festival to recreate the role he originated for John Fisher's *Queer Theory*, staged at the Exit Theater last year. Alan S. Quismorio is Artistic Director of JSC/Alchemy and a company member of Crowded Fire; he will follow *Dark Matter* with Dan Harder's *Quartet #1 for Three Characters* and a *Cello* at Actors Theater, and Tom Kelly's *Significant Others* at NCTC this fall. \$15-\$20 sliding. Fri. & Sat. at 8pm; Sun. at 6:30pm. Thru Aug. 8. JSC, 1519 Mission St. (btwn 11th & S. Van Ness). Tix/info: 415-554-0402; www.jonsimsctr.org

Jane Russell!

@ Castro Theatre

Mark Huestis presents "Ladies & Gentlemen Prefer Jane Russell!" With sultry siren Jane Russell live in person, including a musical performance by the star, accompanied by Castro organist David Hegarty. The evening begins at 6pm with exclusive meet-&-greet reception with la Russell & others, followed by main event at 8pm. The gala features performances by Matthew Martin as Dorothy Shaw, recreating the "Ain't There Anyone Here for Love" number from *Blondes*, with Jordan L. Moore as Lorelei Lee, performing "Two Little Girls from Little Rock" then *Memecene Blondes Vs. Brunettes* — *The Ultimate Beauty Smackdown Competition* (to enter call 415-863-0611). Afterwards Jane will be interviewed about her remarkable career by Jan Wahl,

spiced with a corny-copia of film clip highlights. The gala climaxes with a screening of Russell's *Gentlemen Prefer Blondes*, also starring Marilyn Monroe. Partial proceeds benefit Breast Cancer Action. \$27 for gala; \$60 for reception & gala (including preferred seating). 6pm reception; 8pm gala. 429 Castro St. Tix at A Different Light Bookstore, 489 Castro St.; call 415-863-0611; online at ticketweb.com

The Princess and the Pea @ NCTC

NCTC's Teen Summer Ensemble presents Hans Christian Andersen's *The Princess and the Pea*. A young prince wants to marry but he will only marry a true princess — is there a girl out there who will pass the test? A new retelling of this fabulous tale, adapted and directed by Stephanie Temple, utilizes song and movement to create a magical world. For ages 4 & up. Approx. 1 hr. \$7 children; \$10 adults; \$5 per youth for groups of 10 or more. Arts Card Patrons receive 2-for-1 admission. Wed.-Fri., July 21-23 at 10:30am; July 24 at 10:30am & 1:30pm. New Conservatory Theatre Center, 25 Van Ness Ave., Lower Lobby (at Market St.). Tix/info: 415-861-4914; www.nctcsf.org

Sound Tribe Sector 9 @ Catalyst, Santa Cruz

Make a trip to Santa Cruz to hear STS9 (Sound Tribe Sector 9), a unique and masterful experiment in progressive music, who will play their only club date in California at The Catalyst. This is good news for those who'd hoped to catch them at the now-cancelled Lollapalooza 2004 tour. STS9 began the year with a string of sold-out shows in Colorado with Peretz (aka Perry Farrell) spinning before the band took the stage. Much of the past year has seen STS9 at work in their home studio creating the upcoming release *Artifact* — a gorgeous piece of work (says your calendar editor) — to the five band members' first full-length studio release since 2000, to be released in winter 2005. STS9 also plan to tour the U.S. throughout the summer and fall. \$19 adv. 9pm. Tix: Info: www.sts9.com

Life Without Parole

@ The Women's Bldg.

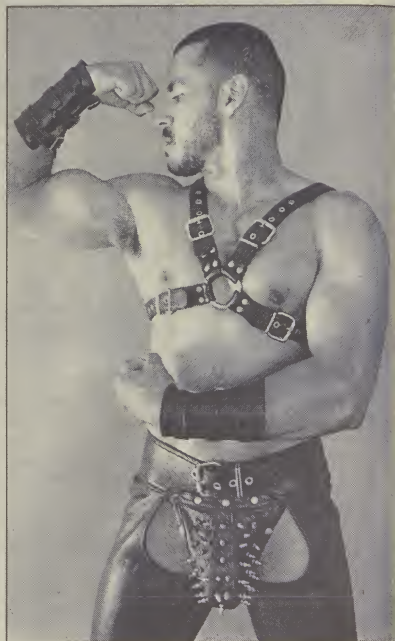
Life Without Parole, a staged reading of a new play featuring the stories of five women survivors of domestic violence in prison for retaliating against their abusive partners. A benefit for Free Battered Women. \$10-\$20 sliding (NOTAFLOP). 6pm. 3543 18th St. Info: 415-255-7036, ext. 6; www.freebatteredwomen.org

Sat

'Dolores Eats'

@ Dolores Park

Dolores Street Community Services presents "Dolores Eats — A



Get your leather on for the Dore Alley Fair and drop by the Mark I. Chester studio for a free portrait. See Saturday.

Celebration of the Life, Food, and Art of the Dolores Community." This festival will offer info booths highlighting individuals and groups from the neighborhoods around Dolores Park, arts and crafts from local artisans, fine foods from local restaurants, a beer and wine garden, and entertainment by Madonna (six piece all-male Madonna tribute band), Tim Hockenberry (jazz/R&B vocalist of renown), Samantha Stollenwerck (singer/songwriter of original Americana, soul, rock, pop & gospel with her band "Samantha and The Ritual"). 12 noon-5pm. Info: www.dolores-seats.org

Under One Roof Benefit @ The Edge Bar

Under One Roof, San Francisco's Non-Profit Gift Store Benefiting 40+ AIDS service organizations presents a "Castro 70's Costume Party with a \$7 Beer & Soda Bust (all the soda or beer you can drink), a Best 70's Costume Prize Contest plus Attendance & Raffle Prizes. Hosted by the ultra fabulous Emma Donna Sachet. Proceeds to benefit Under One Roof's AIDS Service Organizations Outreach. UOR is a nonprofit retail store that raises and distributes unrestricted funds for the fight against AIDS. 4-7pm. The Edge Bar, 4149 18th St. (at Collingwood). Info: UOR Volunteer Coordinator Michael Bongiorno or Special Events Coordinator/Volunteer Patrick Noonan, 415-503-2300; www.UnderOneRoof.org

Digital Portraits @ Mark I. Chester Studio

On both Saturday and Sunday, in honor of the Dore Alley Fair, on Sunday SF gay radical sex photographer Mark I. Chester will do a free digital portrait for anyone who comes by his SoMa studio at 1229 Folsom St., which is just 1/2 block from the Dore Alley Fair. Additional digital pix \$10

each or 3/\$20. No appt. needed; drop in. Info: 415-621-6294; mchester.best.vwh.net

So In Love: The Songs of Cole Porter @ NCTC

Meg Mackay & Billy Philadelphia perform *So In Love: The Songs of Cole Porter*, one of America's best-loved, most-sophisticated songwriters. The duo of Mackay and Philadelphia make waves with such enduring hits as *Night and Day*, *Just One of Those Things*, *Begin the Beguine*, *Let's Do It (Let's Fall in Love)* and the title song from the 1948 Broadway show (and 1953 movie) *Kiss Me, Kate*. Mackay is a leading light of Bay Area musical theatre, with numerous appearances with 42nd Street Moon, TheatreWorks, Mountain Play, San Jose Repertory Theatre, and Pacific Alliance Stage Company. Her recent recordings are *So Many People* and *Legally Blonde*. \$15 preview (July 23); \$25 Fri. & Sat. (8pm) \$20 Sun. matinee (3pm). New Conservatory Theatre Center, 25 Van Ness Ave. (near Market). Tix/info: 415-861-8972; www.nctcsf.org

Bad Boys by the Bay @ Studio Z

Will Clark's 2nd Annual *Bad Boys by the Bay* — A Burlesque Show at Studio Z, benefiting Magnet. Featuring hosts Michael Brandon and Trannyshack's Heikila, along with some of the hottest names from porn and drag: Andy Dill, Colt Man Diego de la Hoya, Jaso Branch, John Truitt, Jon Galt, Marcus Iron, Michael Knight, Michael Soldier, Rik Jammer, Steven Richards and Tony Scalia with Gina la Divina, Miss Trannyshack 2004 Faunxine and Miss Trannyshack 2003 Supposi tori Spelling, Veronica Klaus, an Daruss. \$60 advance and \$75 at the door with a host bar and high refreshments. 2-7pm. Studio Z, 314 - 11th St. Info: 415-581-1612.

Reality show casting @ Sur La Table

Granada America (*I'm a Celebrity: Get Me Out of Here*; *Celebrity Boot Camp*) and A. Smith & Co. (*Paradise Hotel*; *Forever Eden*; *The Swan*) is searching for a dozen aspiring chefs and would-be restaurateurs. Under the watchful eye of a world-renowned chef, the show will put the rookies through their paces regarding all aspects of fine dining and restaurant management to determine who's got what it takes to open their own eatery. The show, to air on the FOX television network, seeks "tasteful, charismatic, outgoing men and women over the age of 21 who have a fascination with food to star in the new series. Casting will take place in major cities throughout the U.S. 12 noon-4pm. Sur La Table, 77 Maiden Lane. Info: Casting Director Chri at 1-323-974-5659. Casting hotline: 1-800-485-2280.



Houston Allred and friends entertain at Wilde Oscar's. See Sunday.

Sun 25

Up Your Alley Fair @ Dore Alley

Cruise and play South of Market with some 10,000 of your fellow leather mavens in the annual "Up Your Alley Fair" (aka "Dore Alley Fair"), which takes place 11am-6pm on Dore Alley between Folsom & Howard streets and the adjoining block of Folsom between 9th & 10th streets. Nonprofit beneficiaries of the fair's beverage sales include: Continuum, The Family Link, Frameline, Immune Enhancement Project, Lesbian Health Research Center, MAITRI, Metropolitan Community Church, AIDS/HIV/HCV NIGHTLINE, Project Inform, St. James Infirmary, Tenderloin AIDS Resource Center, The Sisters of Perpetual Indulgence, and Community United Against Violence (CUAV). This is the little brother/sister to the giant Folsom Street Fair in late September (Sept. 26) which draws upwards of 400,000 people. Info: www.folsomstreetfair.com/alley/

The Ignition Tour @ Sound Factory

Friction Events and Alan Voorhes Presents, in association with T-Best Talent Agency, presents The Ignition Tour, with DJ Bill Bennett making his SF debut following the Dore Alley Street Fair, blending progressive house and male vocals to heat up the dance floor. Bennett, famous for his sets at Cobalt, holds a residency at SBNY. The tour is hitting major US cities and numerous countries including Canada, Belgium, Japan and the Netherlands. At 525 Harrison St. (at 1st St.). \$15 adv.; \$25 day of event. 6pm-2am. 525 Harrison St. (at 1st St.). Tix at The Barking Frog and Mr. S. Leather; online (no service fees) at BigMuscle.com and DJBillBennett.com; FrictionEvents.com

Houston Allred @ Wilde Oscar's

Houston Allred, Broadway and cabaret star, hosts a weekly Sunday cocktail show at Wilde Oscar's. Allred welcomes such performers as Norman Andersen, Bruce Phillips, Pasquale Franzese, Don Tatro, Don Jim Bohannon, Sean & Dave, Trish & Anne, as well as everyone else in the audience who exercises the art of listening. They do Broadway, opera, country & western, bluegrass, and standard pop songs. No cover. 5-9pm. Every Sunday at Wilde Oscar's, 1900 Folsom (at 15th St.). Also: Allred hosts a weekly Friday night show, 9pm-1am, at Martuni's, #4 Valencia St. (at Market). Info: samhoustonallred.com

Mon 26

'Lit at the Canvas'

"Lit at the Canvas," in which local writers tell their tales and you drink coffee. Featuring "Sex Work and Office Work" Lady Monster; Carol Leigh AKA the Scarlet Harlot, the unrepentant whore; David Henry Sterry with



Solo performer Dan Hoyle takes you on a dizzy trip around the world in his one-man show *Circumnavigator* at The Marsh. See Thursday.

incredible tales of working the streets in LA; Josh Wilson, political activist and writer; writer Liz Henry; and MC Sherilyn Connelly. Free. 7 pm. Canvas Gallery, 9th Ave & Lincoln. Info: www.lilycat.com

Tue 27

Faultline Festival @ New College

The Experimental Performance Institute (EPI) in residence at New College of California celebrates its graduating BA, MA and MFA students' original thesis performance works in the *Faultline Festival*, a two-week festival of ground-breaking theater. Where Emerging Artists Break New Ground. \$7-12 sliding. All shows 7pm except Aug. 5, 6, 7 & 8 at 8pm (theater is dark on July 29 and Aug. 4). New College of California Theater, 777 Valencia St. Tix: 415-437-3487. Info: www.epiarts.org

Birdie-Bob Watt @ Trannyshack

Circus freak Birdie-Bob Watt presents "Sideshow," an evening of Carnival Ladies, featuring the *Trannyshack* debut of Tulu International Diva. With Hostess Heklin, Miss Chocolate, and DJ Derek. \$7 cover. 10pm-3am (show at midnight). The Stud, 9th & Harrison. Info: www.heklina.com

Literary Interdependence @ Intersection

"Declarations of Interdependence Literary Forum," a forum on independent presses, producers, presenters, and writers of all genres, celebrating the Bay Area's rich independent literary tradition and forging new literary collaborations. Free. 8pm. 446 Valencia

(btwn 15th/16th). Info: www.theintersection.org

Biodanza @ Magnet

"Biodanza," an interactive dance that uses retro-hip music, felt movement, stillness, original interaction and touch to create a space that leads to emotional intimacy and integrity. Discover new ways of approaching each other, daring to move forward with an increasingly felt intention to encourage and liberate our true selves. Biodanza has developed over the last 40 years in South America, South Africa, Japan and Europe as a form of dance/movement that is culturally diverse in its music and an experiential way to connect with others without words in a safe and in-depth way. Free! 7-9:30 p.m. 4122 - 18th St. Info: 415-581-1600; www.magnetsf.org

Wed 28

Amy Tan's Immortal Heart @ Magic Theatre

Word for Word presents *Immortal Heart* by author Amy Tan. The story reveals a hidden world circumscribed by the powers of family and destiny, and the strict tenets of women's roles in rural China in the 1900s, in a realm circumscribed by family ties, ghosts, mystery, duty and love. \$27 (\$2 student/senior discount). Wed. is pay-what-you-can. 8:30pm Wed-Sat & Tue; 3pm Sun. Thru Aug. 8. Magic Theatre, Southside, Bldg. D., Fort Mason. Tix/info: 415-437-6775; www.zspace.org

Less Rock, More Hilarity @ The Dark Room

Opening night: Less Rock, More Hilarity. Lynnee Breedlove (aka Shim) yaps about gender, parents, our "president," and how it all ties together. It's standup. It's social commentary. It's songs. It's dramatizations. It's punk rock songs about testosterone set to homophobe beats. Shim wrote the novel *Godspeed* for and about the ADD generation, and has fronted dyke/trans punk band Tribe 8 for the last 14 years. \$7-10 sliding. All ages. Show dates/times: July 28 & 29 at 8pm; July 30 at 10pm; Aug. 4 at 8pm; Aug. 5 & 6 at 10pm. At The Dark Room Theater, 2263 Mission St. Info: www.darkroomsf.com

Thu 29

Garrin Benfield, Libby Kirkpatrick @ 12 Galaxies

Songwriter's night at 12 Galaxies, featuring Garrin Benfield (*August Live; Nowhere is Brighter; Living A Dream*) along with Libby Kirkpatrick, winner of the 1999 Tel-

luride "Troubadour" songwriting-competition and a powerful and original singer-songwriter, acoustic guitarist with a wide vocal range and a serious command of dynamics. Plus Tom Freund (*Copper Moon*). \$8 adv.; \$10 door. 9pm. 12 Galaxies, 2565 Mission St. Info: www.garrin.com; www.12galaxies.com

Dan Hoyle's Circumnavigator @ The Marsh

Preview: The Marsh, a breeding ground for new performance, presents *Circumnavigator*, the latest creation by Dan Hoyle, solo performer and son of master comic Geoff Hoyle. Under the direction of longtime Marsh collaborator Charlie Varon, Hoyle delivers a quest for knowledge and understanding of the politics of the new global economy. Roadside rap showdowns in Mombassa, South African surfers, Indian Reaganites, McDonald's moral quandaries in Johannesburg, swooning interpreters in Hanol sweatshops, Argentine street vendors and protest marches in Quito inhabit. The show came about after Hoyle was awarded a *Circumnavigator* Club grant to study the effects of economic globalization. \$14 gen/;\$10 students. 8pm. Previews July 29, 30, 31 & Aug. 5; Opens Aug. 7. The Marsh, 1062 Valencia St. (btwn 21st/22nd). Tix/info: 415-826-5750; www.themars.org

Tubesteak Connection @ Aunt Charlie's Lounge

Head over to the lively Tenderloin District to catch DJ Bus Station John ("Trash") in action as he continues the downward spiral of his career with his weekly club "The Tubesteak Connection," a happening place for all sorts of retro-queer party lovers and social outcasts. Cruise your fellow fudgepackers, rug munchers, self-suckers, carpet grinders and crotch-stuffers to the synthesized sounds of late 1970s and early 1980s gay bar & bathhouse classics, including hi-NRG, Eurodisco, electrofunk, disco rarities and more. \$3 (free b4 10pm); NO-TAFL0F. 9pm-2am. 133 Turk St. (btwn Jones & Taylor). Info: www.auntcharlieslounge.com

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Pete Caslavka performs in the JSC/Alchemy production of Harry C. Cronin's *Dark Matter* at the Jon Sims Center for the Arts. See Friday.



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Lori Ellison is IMsL '04

New Mexico woman wins competition

by Mister Marcus

It was the 150th anniversary of the City of Omaha and the 18th edition of International Ms. Leather in the vast Midwest. While there were spectacular fireworks on the river front Saturday night, July 17th, it was sizzling at Int'l. Ms. Leather 2004 at Club Joy just a few blocks away from the host hotel.

Five women were competing for the title: Alycyn Britton from Portland, Oregon, Lori Ellison from Rio Rancho, New Mexico, "Gayla" from Fort Madison, Iowa, "Joansie" from Baltimore and Stephanie Locke from North Hollywood, California.

They were obliged to contend with judges Leslie Anderson, Connie Cox, Sheryl Dee, Johnna McCreary, Glenda Rider, Al Santora and Tom Winfield in interviews, speeches and fantasies.

Three women were vying for the International Ms. Bootblack title: Izzy, Mari, and Boi Gwen. The IMsL contestants and bootblacks were introduced on Friday night in the host hotel, along with the judges. Plenty of men were on hand, including IML Jason Hendrix and Mr. LA Leather Marc Wattrell, as well as Alan Turnstall, International Mr. Bootblack, and the American Leatherman Robert Napolitano, American Leatherwoman "Storm," and American Leather Boy Terry Brown, to name just a few.

A decent leather mart offered shopping opportunities, and tattoo artist Johnna McCreary of Omaha-based Liquid Courage was on hand, allowing former American Leather Man Dean Ogren, and former International Ms. Bootblack and American Leather Woman Leslie Anderson, to get matching tattoos, him on his lower right thigh, and her just above her right breast.

Plenty of activities were offered,



Alan Turnstall, Int'l Mr. Bootblack, left, welcomes his counterpart, Int'l MS. Bootblack "Izzy," who was chosen at the IMsL contest in Omaha on Saturday, July 17. Izzy is from Indianapolis, Indiana.

including workshops galore, a swimming party, a masquerade ball, and the contest itself. As the masters of ceremonies, Jon Krongaard and Sarah Humble met the task with little problem. Representatives of virtually every known major gay-related charity gave speeches.

To fill in the gaps, events coming your way in the next 12 months and beyond were announced. Those not involved with the contest savored the culinary opportunities available, the outstanding ones being Johnny's Café in South Omaha (wonderful steaks!) and the Bohemian Café for superb Czech cuisine. Even Connie Cox was impressed!

The fantasies performed by the IMsL contestants were innovative and humorous, but Lori Ellison's frantic fisting of a ripe watermelon tore up the place as she plunged deep into the juicy fruit with force, fervor and almost crazed madness. Her speech was

next page ►



Here she is, Lori Ellison, who until last Saturday, when she was chosen International Ms. Leather 2004, was New Mexico Ms. Leather. She is from Rio Rancho, New Mexico.

EVENTURES IN LEATHER

Thursday, July 22

The Edge goes Leather! Kicking off an every Thursday leather night weekly from 2000 to closing with "happy hour" prices for those in leather, uniforms, fetish wear or kink wear. Check it out.

Pre-Dore Alley party at the Powerhouse beginning at 2100. The Powerhouse is in the center of the Dore Alley Fair. Go see Paul and Carlton do their thing!

Friday, July 23

San Francisco Leather Daddy XXII will be chosen tonight at the Eagle Tavern when Peter Fiske steps aside for a successor. An \$8 beer/soda bust begins at 2100 to Midnight. At deadline, 3 men had signed up. Applications available at the Eagle Tavern and at Daddy's Bar.

If you find yourself in Chicago you could attend the long-awaited re-opening of the Cell Block Bar on North Halsted Street. Great news!

Saturday, July 24

The 15 Association monthly party at the usual location. \$15 for members. Guests must accompany you. For information call 673-042 or go to www.the15association.org.

Sunday, July 25

Growing, growing, the Dore Alley Fair used to be a small street fair started by IML 1985 Patrick Toner and first held in Ringold Alley. Now it attracts thousands of people from around the world.

Noon to 6pm. Be there!

Ignition Tour Dance at 515 Harrison St., from 1800 to 0200 tomorrow. No fees, particulars or other info supplied by my deadline.

Wednesday, July 29

Leather Buddies at 933 Harrison. Doors open from 2000 to 2300. No cologne. No white sneakers. You will be sniffed. 777-HEAD.

Friday, July 30

Hustler-A-No-No Party at the Powerhouse. I still don't know what this one is all about, but it is a benefit for their Hustlers Softball team.

"Titty Titty Bang Bang," a women's dungeon party, from 2000 to 0100 tomorrow at The Cloister (245 8th Street). \$20 donation to benefit the Breast Cancer Emergency Fund. And by the way, women only.

Wednesday, August 4

Blow Buddies celebrate their 16th Anniversary tonight from 2100. Doors open until 2300. Half price (\$6) for current or renewing members. For info: www.blowbuddies.com/mah/html

Weekend, August 6-8

Goddess Lakshmi steps aside from her Ms. World Leather title this weekend in Dallas at the Ms. World Leather Contest. Also, that hunk Juan Zarzuela vacates his Int'l. Mr. Deaf Leather for that contest. I'll be judging there so you'll be the first to know the results.

PORN

Let's put on a porno!

by John F. Karr

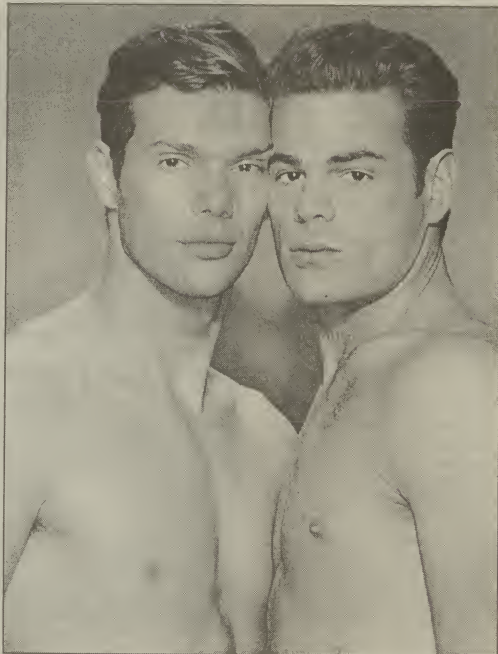
Stars, they cum and go. While the debuting, exclusive star of Chi Chi LaRue's *Night Shift* seems like a nice boy, he's one I'm not particularly concerned with ever seeing again. But the two new stars who appear in the same director's *Raw Footage* put such stars in my eyes as to reconfirm my belief that the porn movie as a genre can be not merely a thing of ejaculation and booty, but one of inspiration and beauty.

Chi Chi LaRue's enthusiastic, cheerleading style of directing is consistently set free on the movies he makes for his own company, Rascal Video. He always seems to be filming a remake of *Babes in Arms*, except that instead of the kids putting on a show in the barn, Mickey's got an even better idea: "Hey guys, let's get it on!" *Night Shift* is a breathless example. It's star Theo Blake's first night cashing in at the porno store. He can't resist watching some movies in a booth, which we also get to see. He's berated by his boss for loafing on the job, and only keeps it by letting the guy lay him. Then his friend calls to obsess about porn star Alex LeMonde, a daydream we get to witness; then, finally, the store owner arrives and proposes to make Theo a porn star. Why, he can film the two of them making out in the back room right now!

Don't let this breezy synopsis overly raise your expectations for *Night Shift*. Yes, it's got those Chi Chi trademarks: lots of juicy rimming, lots of Reverse Cowboy fucking, which reveals in a

crowded playing field all the genitals one could hope to see, and foreplay (whoever heard of such a thing!), especially in the first scene, where much play with erections constrained by tightie whities proves stimulating. But formula abounds. Unlike the finale, which runs over a half-hour, the first three scenes are brief and so tightly edited that some luxury-class performers seem to be running a marathon. In the porno-within-the-porno, one hardly gets to appreciate the lush cocks of Logan Reed, Andrew Rubio, and Mario Cruz as they career through every activity that can be accomplished by three guys on a bed.

In the succeeding scene, swarthy, uncut daddy Arpad Miklos jabs his javelin-length cock into Mr. Blake before upending himself to suck his own dick and pop a load all over his face. Things



Claudio Martin and Patrick Downs in *Raw Footage*: the real thing.

are intense, but in a rambunctious, helter-skelter manner. The movie peaks in its third-scene daydream. "One night with Alex LeMonde, that's all I ask," pants Diego de la Hoya. Hell, I'd settle for an hour with the lustful LeMonde. With the movie's merciless editing, de la Hoya only gets 25 minutes, but they're hot.

This pair really connect, meeting each other with equal fervor, and capping the scene with excellent orgasms. The finale stars Kent Larson, who simply shines with health and vigor. As usual, this big stud bottoms. Theo Blake's a suitable if not all-star top, who proves in a surprising flip-flop much better at bottoming for Larson, who's as good a plugger as a pluggee. "Do I have what it takes to be a porn star?" Blake asks Larson. Well, no. But he did just fine his first time out.

Drool book

Much better, more steady and secure than the skittish *Night Shift* is *Raw Footage*. I could drool its salacious details all over this page. Scene 1: Once sad-eyed and sultry Tristan Bennet gets past the horrid straight-boy dialogue foisted upon him, he's a lusty bottom for the always nasty Owen Hawk.

Scene 2: Grizzly Gus Mattox and carnivorous Tag Adams eat each other up. Then the magic happens. Von Hofmannsthal's Ariadne longed for the Realm of Death, whose pureness would set her free, where she would lose herself entirely within a serene god. In *Raw Footage*, we come upon Claudio Martin and Patrick Downs, who show us that this realm is the Realm of Love. Martin has the cheekbones, hair and hauteur of a runway model; Downs a Hyannis Port handsomeness and a boy-next-door humility.

The quality of their scene, with its simple truth and almost shocking passion, reveals that most porn we see is but a pale simulation, performers skillfully applying themselves to each other. With Martin and Downs—big dick on one, classic buns on the other—we're getting the real thing, two boys performing as one, consumed within each other, and sliding with spontaneous grace into previously unknown positions of such entangled eroticism that the heat is hard to bear. In any other circumstances, we'd find the sizzling finale with hot stars Johnny Hazzard, Carlos Morales and Jack Ryan wouldn't be anti-climactic. They shoulda asked for the 11 o'clock spot, and let Martin and Downs wrap up. Don't miss this wonder-duo. www.channell1releasing.com; (800) 997-9073 ▼

Mister Marcus

◀ previous page

dynamic, as well, and no doubt carried her to the winning scores. The judges admitted they were very impressed with the quality of the contestants this year.

Slave boy Eddie (Int'l. Ms. Bootblack 2003) gave a 14-minute step-aside speech, and Tammie Nelson (Int'l. Ms. Leather 2003) managed to convey her message in a flat 11 minutes. Both thanked all that helped them achieve an outstanding year with the title. Both received standing ovations and both managed to get teary-

eyed themselves as did many in the audience.

There was a silent auction and basket auction for the winners' travel funds that managed to garner some \$3000. It was a productive effort and Bare Images Productions should be proud of their efforts.

Finally by 2130 tally masters Sharon van Butsel and Carla Peterson had finished their work. "Izzy" was named International Ms. Bootblack 2004 to much applause. No runner-ups were announced.

Then the announcement came, 2nd runner-up, "Joansie"; 1st runner-up Stephanie Locke,

and International Ms. Leather 2004, Lori Ellison. The place erupted in wild applause; squeals and cheering as the diminutive Lori stepped forth to be sashed, bemedaled and lauded by the adoring crowd.

Other current title holders pledged their support as hundreds of cameras flashed to capture the moment of victory for the nation's newest title holder while outside on the river front, a 15-minute fireworks show seemed to be part of the victory of Lori Ellison.

And so it went—a perfectly delightful weekend in Omaha. Wish you could have been there! ▼

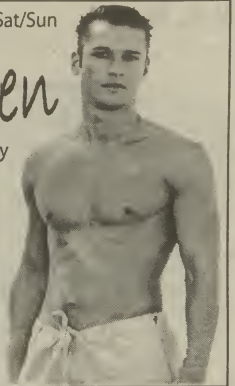
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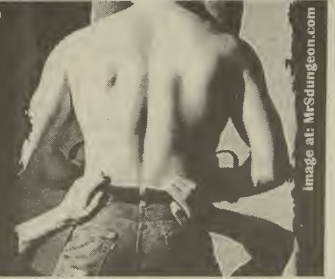


Image at: MrSDungeon.com

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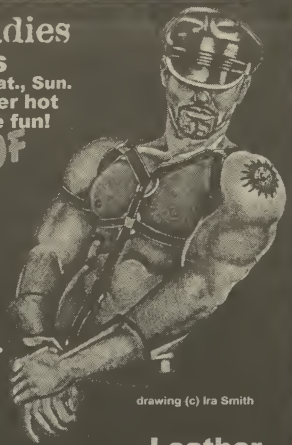
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drawing (c) Ira Smith

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k.d. lang

◀ Arts cover

Lang completed *Hymns* in five days last May with Canadian fiddler Ben Mink, bassist David Piltch and keyboardist Teddy Borowiecki. She exquisitely covers Young's haunting "Helpless" and rapturous, ecology-minded "After the Gold Rush," prayerfully delivers Leonard Cohen's mournful, sublime "Hallelujah," and gives fervent renditions of Jane Siberry's "The Valley" and pensive Ron Sexsmith's "Fallen."

How did she refashion an iconic work like ethereal reverie "Case of You," completely sidestepping Joni Mitchell's mezzo-soprano pealing?

"With absolute fear, you know," Lang said, laughing. "And care. So yeah, in reverence, respect for the job."

Prairie sounds

"Long single notes, with not a lot of vibrato or ornamentation, really developed from the Canadian prairies," she told *Maclean's* magazine. On the effect of the infinite horizon in her flat East Central Alberta hometown Consort, she told the Canadian *National Post*, "Growing up in the plains has made me very deliberate and still. It takes years of intellectual and spiritual attention to be able to remove the pretense and get down to real ingredients."

Her spare timbre and broad, scrupulously measured phrasing also emanate from her studies in Eastern Religion. She attended the Dalai Lama's lecture in LA last April, donated some of her concert proceeds to Tibetan Cultural Preservation, has described her pre-performance yoga practice and consumption of raw foods, and told *She* magazine in May that she has been practicing with a Buddhist teacher for three years.

Lang performs this tour in a dark slate, calf-length gown, with matching samurai kimono-style, Nehru-collared tuxedo, bare feet, and customary butch, spiky coiffure.

"The robe is a collaboration between me and Donna Karan," she said, labeling the designer "gracious and generous."

"I feel unpretentious and very natural, myself, connected, grounded, balanced," she described performing unshod on a Persian rug. "I feel the resonance from the stage."

Lang has remained accountable to her instrument since an early promise "to sing only for the right reasons," first as defiant polka provocateur fronting the Reclines ensemble; then touring in Nudie Cohen suits for her Owen Bradley-helmed *Shadowland* ('88), the Grammy-snagging *Absolute Torch and Twang* ('89), the sultry co-dependence-themed *Ingenue* ('92), the torchy *Drag* ('97) which includes the *Valley of the Dolls* theme song remixed into a club hit, and her Lala-land-themed *Invincible Summer* (2000).

Lately, on 2002's Louis Armstrong-inspired *Wonderful World*, she dueted with suave pop legend Tony Bennett, who publicly compared her dazzling vocal style and stage skills to Judy Garland and Edith Piaf. "But what does he know?" she cracks affectionately on stage. Lang will cover the 1951 Armstrong-recorded "A Kiss To Build a Dream On" at the Davies Hall event.

"His phrasing, professionalism, his attitude and joy," she lists as Bennett's attributes. "His gestures, physical grace, body language, carefree but absolutely attentive to showtime."

"It's like being a lineage-holder," she told *Interview* magazine in 2002. "It's like being taught by someone who knows a dying language."

High profile

Aside from her genre-bending career, Lang has maintained her Sapphic profile on the cultural landscape through key exploits: her 1990 PETA "Meat Stinks" TV ad, playing butch barbershop client to model Cindy Crawford on a '93 *Vanity Fair* cover, lustily crooning Steve Miller's lewd "The Joker" on *Rosie O'Donnell*, awarding Ellen DeGeneres a toaster oven on Ellen's coming out episode, and serenading newlyweds on an Olivia honeymoon cruise earlier this month.

She dated *The L Word*'s Leisha Hailey in the late '90s, but recently asked that the media focus on

her craft, not her private life.

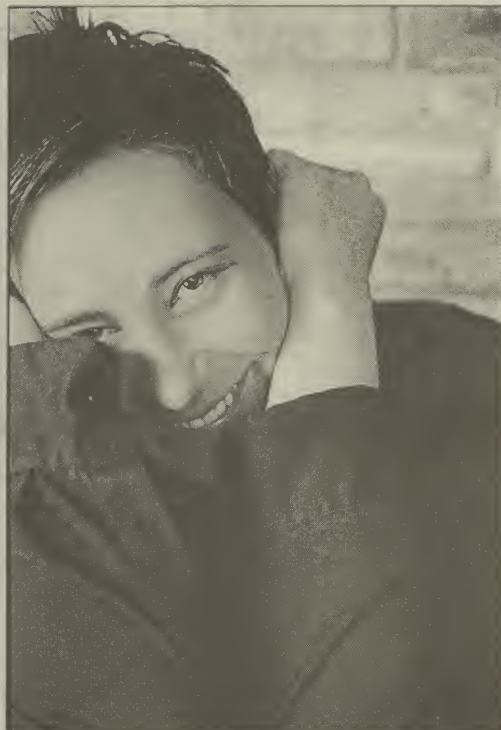
"I have no problem inviting you to go through my sock drawers," she told *Outsmart* magazine in May. "I think the difference is that when I make my art, it is honest and vulnerable, and it's me. But I'm not relying on my sock drawer to enhance that."

Suppose Lang were raising her own queer kid jonesing for the spotlight. Her own mother, Vera, supported her "handsome" daughter's talent, yet suggested a career in policework or PE.

"I'd tell him find your own way, just as my parents instilled confidence in me," she said. "Cultural opportunities were limited to me. Lawrence Welk was as exciting as Ed Sullivan. Any cultural event I respected equally. It gave me the sense of myself and an eclectic understanding of myself." She often references *wunnerful* bandleader Welk by delivering her sultry, femmy "Miss Chatelaine" backed by a Welk-style bubble-machine.

Gospel composer Charles Floyd will conduct the SF Symphony in pianist Scott Hiltzik's urbane, soothing harmonies in the evening's first half. The string section will then lend Lang lush, supple color under Floyd's baton, with arrangements by Eumir Deodato. *Hymns of the 49th Parallel* (Nonesuch) hits shelves July 27. ▼

www.sfsymphony.org



'It takes years of spiritual attention to be able to remove the pretense.'

Theatre Q

◀ page 31

believe enough in what we're doing to give us a chance."

Weather played a part in driving Hoffman, a Dallas native, from Chicago. But he was also frustrated by the celebrated Chicago theater scene that had drawn him there in the first place.

"I found that the theater scene was too saturated for me," Hoffman said. "So I wanted to go someplace that was artistic, but still had room for growth."

The notion to produce *Snakebit* originated with Dale Albright, who now carries the title of managing director of theatre Q. In his mind, he had cast himself as the gay man, dealing with a recent breakup and coping with an increasingly testy visit from his married friends. Dana Lewenthal was ready to play the wife, and she in turn recommended Hoffman for the role of her

husband.

"I had spent a couple of years developing theatre Q in Chicago, and then we brought in some wrong people who took it in their own direction, so I left that before I left Chicago two-and-a-half years ago. I knew I wanted to start something here, and Dale mentioned he also wanted a company. So it was a pretty easy decision."

Snakebit is being directed by Russell Blackwood, a founder of the SF-based Thrillpeddlers and occasional director at Theatre Rhino. "I can't imagine anyone else having directed this show," Hoffman said. "He is incredibly insightful."

He knows what he is talking about."

Hoffman, 32, works by day in returns at a Best Buy outlet, a job he describes as "the worst in the store." He has not made a living in theater since graduating from Southern Methodist University with a theater degree. "It pains me that you spend so much money on an education, and there's no

guarantee you'll work. It's almost like, why offer that kind of hope to kids who are idealistic?"

The goal with theatre Q is to treat it like a business that someday will be able to pay its principals a salary. But the business model will not include a "pandering" option for luring audiences.

"That's why theatre Q was founded in the first place in Chicago, because there were companies back there who used nudity and simulated sexual experiences to get people into the seats. So theatre Q's first show was subtitled, 'An evening of fully-clothed gay and lesbian theater.' And everyone loved it. They were like, thank you for giving us an alternative to *Party or Naked Boys Singing*."

For tickets to the Mountain View run, call (650) 903-6000. For the Walnut Creek run, call (925) 943-7469.

Short scenes

• Tickets go on sale July 25 for *Dame Edna: Back with a Vengeance!*, beginning performances Aug. 31 at the Curran Theatre. This is Barry Humphries' third SF visit as the glamorous Australian gorgon, and it's billed as an exclusive pre-Broadway engagement. Tickets at ticketmaster.com or 512-7770.

• The play that once boasted Madonna in her Broadway debut is being revived by La Vache Enragee Productions for a run at the Off-Market Theatre. David Mamet's *Speed-the-Plow* opens July 30 with Jennifer Dean as an office assistant who up-ends the grand schemes made by two sleazy Hollywood producers, played by Jeff Bredt and Richard Wenzel. Call 647-1287.

• The 11th edition of the AfroSolo Arts Festival will run Aug. 1-Oct. 15 at four SF venues. Events include art exhibits, an outdoor jazz concert, spoken-word and dance performances, theater pieces, comedy, and panel discussions. A full schedule is available at www.afrosolo.org. ▼

Richard Dodds can be reached at BARstage@aol.com.

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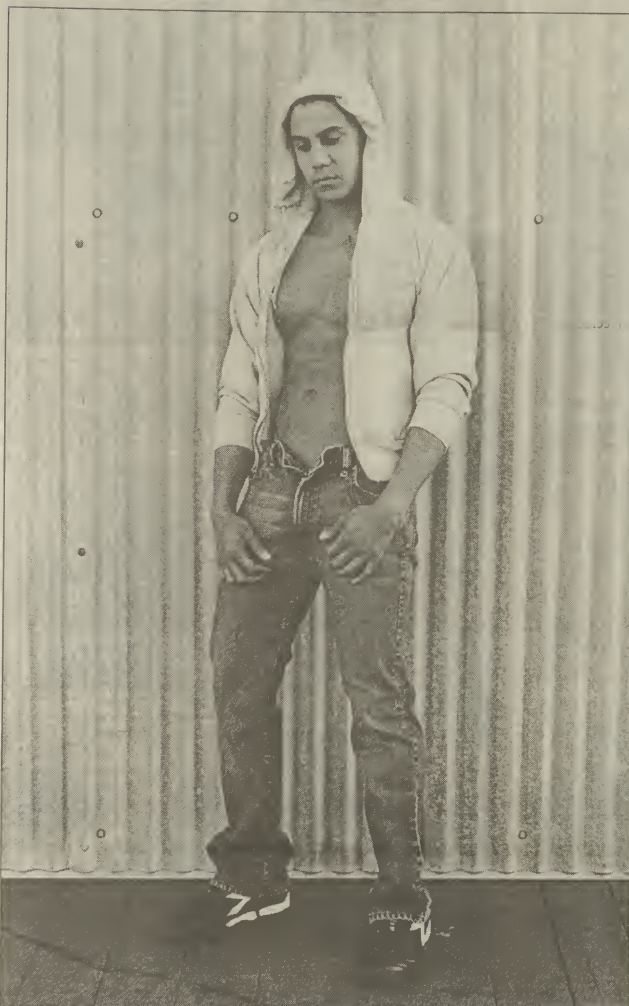
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Gold's Gym Blue-eyed Stud Bear
"Hoos your Daddy" T-shirt, admired you from behind while you worked the Elliptical runner. Your big day is July 8th, how about letting me be YOUR Daddy? ☎ 71334

Fillmore 22 Bus July 6 Afternoon
Exchanged eye contact. I got off 16th & San Bruno with package. You followed, lingered at street crossing, but after dropping package at UPS, you had disappeared. ☎ 71343

SEEKING RELATIONSHIP

EBay GBM Service Guy w/Car
Seeks dom, oral feeder or anal top who needs to be in control in bdy, is affectionate, tactile, poz. Any age, race. Big Dad's, leather, bear types encouraged. Sincere here. ☎ 71323

Only WM R Beautiful
GLM 38 yo, handsome, 5'8"/155#, HIV+, healthy muscular bottom masculine. Lking to date Caucasian nice and romantic, versatile, 30-45 yrs, slim, HIV+ healthy. No drugs, no heavy drinkers. You won't be disappointed. ☎ 71324

Through The Good Times and Bad
Sincere, caring G4M, 38, 5'7", med. build, seeks thoughtful, giving masculine "Heart of Gold" who's interested in friendship/relationship. I live outside of SF. Will relocate for "The Real Thing". ☎ 71325

Looking To Date A Smooth Asian
Italian/AM, muscular, very stable, real nice/genuine guy who's romantic, passionate and wants to please his guy. I believe in honest communication. I don't have time for phonies, superficial guys or B.S. ☎ 71326

Sexy and Bright GBM 40's Top
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Affectionate Old Men
LM, 48, 6', 165lbs. I enjoy being with much older men who like a lot of affection, kissing, holding and other oral pleasures. Poss LTR. Fully bearded, stocky, non-gym, loners a plus. Not into gay scene or lifestyle. ☎ 71335

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guy. I want a "lover", not a "fuck buddy". I'm 48, 5'9", 150#, gym toned, smooth, nice cock, tight ass, great smile, tan, buzz cut, shaved balls, safe, sane, financially secure, artist, business owner, into Zen, Yoga, all arts, working out. Happy except for one thing. I want a week-end lover (I live in Sonoma). During the week we each live our busy lives, looking forward to the wknd when we can be together. ☎ 71337

ISO Athletic, Muscular Asian
Need to find young Asian athletes for friendship and more. If you qualify, please appy asap. ☎ 71344

Lonely and Sincere in Solano
Lonely white male, 50yo, 5'9", Brown hair/eyes, moustache. Looking for friend or more. I enjoy music, walking, sightseeing, camping, and hairy men. Age not important, but be sincere and honest. ☎ 71345



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Me: John, 37, white, oral rimming w/e submissive, obedient, Pig bottom boy, swimmers build, very handsome, smooth all over, trained. You: Any age, decent shape, verbal, aggressive, hard rough rider, knows how to use up and ride deep and stretch out a tight hungry hole. Travel Mo. Ca. Sacramento area or know men who do. Available days for your pleasure. 6am - 6pm, Referrals? Bring a buddy(s)? Thank You, Sir(s). ☎ 71336

Funky Men
WM, 47, 5'11", 160 lbs. I'm looking to get together with really funky men - homeless guys, hobos, unshaven, sweaty, etc. - for hot, passionate, sensual times. Also interested in others who enjoy this scene. Over 40+ a. No pain, S & M. ☎ 71340

Master Sought
Submissive, slender, masochistic, obedient, prof. GWM, 5'11", fifties, seeks to serve 45+ Master any background in totally Dom/Sub/S/M relationship. Serious only please. ☎ 71346

Spank Your Butt
Hot, masculine top, 38, 5'11", 175#, seeks well built bottom with nice ass for over the knee spanking, role playing and plowing your ass. ☎ 71347

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Cum. Me: MrJC, 56, ISO young drag-queens (18-21 only) for threesome. My +++ cigar-smokers, pretty lips, tight ass, 69, suck, fuck, no drugs/alcohol, G-strings, black nylons! ☎ 71328

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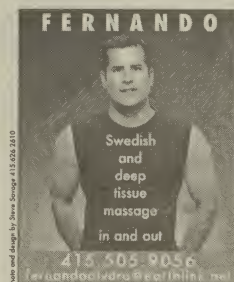
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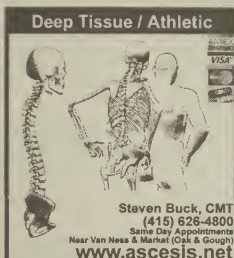
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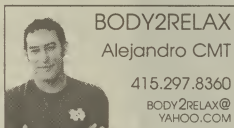


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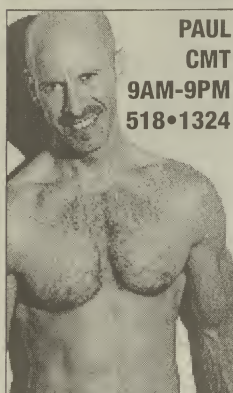
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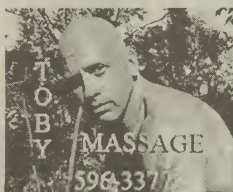


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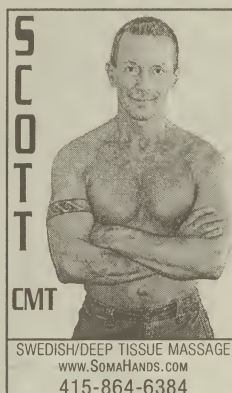
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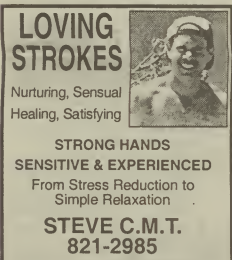
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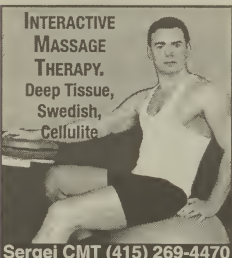
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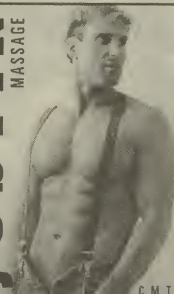
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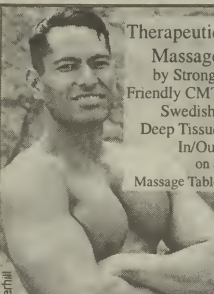
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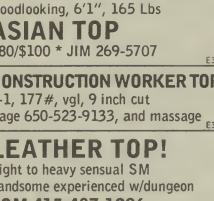
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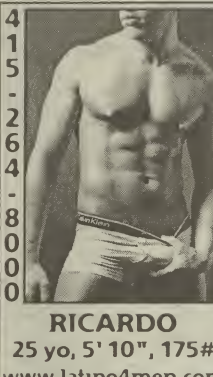
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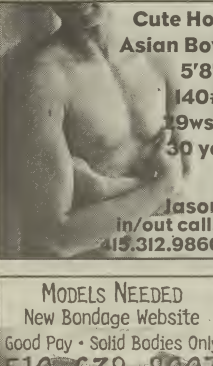


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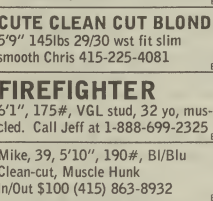
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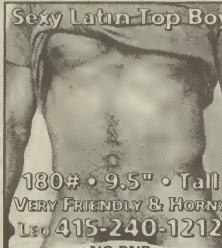
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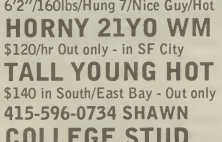
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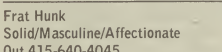
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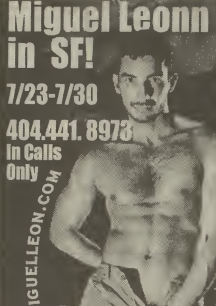
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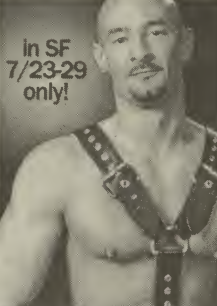


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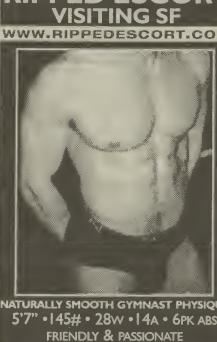
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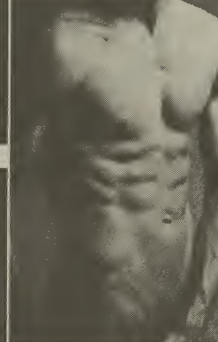


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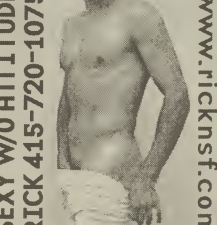
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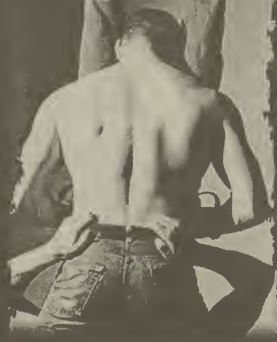


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